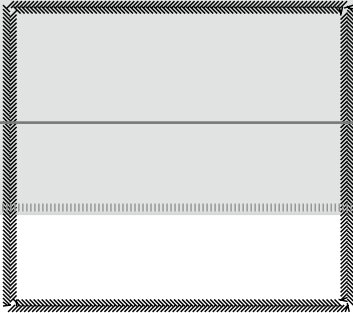


2009
2014
2007
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PLAYBACK, PLAYFORWARD



IT WAS TODAY

One day, some of the futures of today will have been presents (and then pasts). Others won't. This is hardly news. But what kind of apparatus is "future"? It carries many things; promise, determination, hope, imagination, anticipation – or a present. Many a newspaper holds many of those together. This here looks a bit like a newspaper. An analogue device that can be useful to play forward, play back or pause some ideas.

This is a publication that aims to draw together some questions, methods and projects addressing organizational, learning and semantic practices as of 2007. In an attempt to remember certain of our ambitions of the time, this newspaper aims to draw out some of their problems, possibilities and consequences- it has been edited by Manuela Zechner and refers to persons and undertakings that can be said to connect in the first place with the contexts of art, open source, activism and education.

In this extensive playing field, there are many projects that have struck me as interesting and which I hope to open out and interrogate in different formats here: Self-organized and open collaborative assemblies, temporary self- inaugurated gatherings in educational, arts and activist contexts.

At the same time, this publication will have offered an opportunity to look closer at individual practices (as of 2007) and the strategies, wishes and ideas invested in them, their states of discourse and visibility- this happens via texts, transcripts of interviews from the future archive project (which holds as a frame for this newspaper), as well as via presentations of methodologies.

My intention here, as with the future archive, is to draw together and open out a topology of divergent practices in relation to their political stakes, the ideas for change and movement that people invest in them, through looking at the language, organizational forms and contexts they operate with(in).

Apologies if much of this seems outdated, admittedly most of the content of this magazine is from 2007. This was however a conscious selection made by the editor- to suggest possibilities for back projection as well as for leaning forward perhaps. However while giving points of approach, this publication is not made to tell or determine what the old days were or became, but perhaps to look at some ways of using this "future" apparatus. The views expressed here are impartial and stem from experience as much as research and discussion: any resemblance between places or characters dead or living could be fictional.

MZ

ES WAR HEUTE

Eines Tages werden manche der Zukünfte von heute Gegenwart gewesen sein (und dann Vergangenheiten). Das ist nicht wirklich eine Neuigkeit. Aber was für eine Art Dispositiv ist "Zukunft"? Es birgt viele Dinge in sich: Versprechen, Versicherung, Hoffnung, Imagination, Antizipation – oder Gegenwart. So manche Zeitung erschließt viel dergleichen. Dies hier sieht ein bisschen wie eine Zeitung aus. Ein analoger Apparat, der nützlich sein kann, um Ideen ab-, vor- und zurückzuspielen, oder zu pausieren.

Diese Publikation versucht, verschiedene Fragen, Methoden und Projekte zusammenzubringen, die organisatorische, lernbezogene und semantische Praxen anno 2007 betreffen. Als Versuch, sich an manche unserer Ambitionen zu erinnern und manche der damit verbundenen Probleme, Möglichkeiten und Konsequenzen anzusprechen, wurde diese Zeitung von Manuela Zechner herausgegeben und bezieht sich auf Personen und Projekte die in erster Linie mit Kontexten von Kunst, Open Source, Aktivismus und Bildung verbunden sind.

Auf diesem weiten Spielfeld gibt es viele Projekte die mir nahe liegen und als interessant erschienen, und die ich mir vorgenommen habe hier in verschiedenen Formaten vorzustellen und zu hinterfragen: selbst - organisierte und offene kollaborative Gruppen, temporäre selbst- inaugurierte Treffen in Bildungs-, Kunst und aktivistischen Kontexten.

Gleichzeitig wird diese Publikation eine Möglichkeit dargestellt haben, näher auf individuelle Praxen und die Strategien, Wünsche und Ideen (anno 2007), die dahingehend investiert werden, einzugehen. Es geht dabei oft um deren Diskurse und Sichtbarkeit. Diese Praxen finden sich in Texten, Interview- Transkripten vom future archive Projekt (das einen Rahmen dieser Zeitung vorgibt) und Präsentationen von Methodologien reflektiert.

Mein Vorhaben hier, wie auch mit dem future archive, ist es, eine Topologie verschiedener Praxen hervorzubringen und zugänglich zu machen, unter Bezugnahme auf deren politische Ansätze, Vorstellungen von Veränderung und Bewegung. Eine Betrachtung der Sprache, organisatorischen Form und Kontexte innerhalb derer die avorgestellten Praxen funktionieren, soll das ermöglichen.

Möglich, dass vieles davon altmodisch aussieht oder als Anachronismus erscheint, zugegebenermaßen stammt ein Großteil des Inhalts aus dem Jahr 2007. Dabei handelt es sich allerdings um eine bewusste Entscheidung der Herausgeberin – um einen Rückkoppelungs - und Projektionseffekt zu schaffen, der vielleicht unerwartete Möglichkeiten der Erinnerung und Antizipation birgt. Während Ansätze vorgeschlagen werden, nimmt sich diese Publikation nicht vor, vorzugeben was die alten Zeiten waren oder wurden, sondern vielleicht einige Möglichkeiten, mit diesem "Zukunfts" Apparat umzugehen. Die hier zum Ausdruck kommenden Ansichten sind von Erfahrung genauso wie von Forschung und Gesprächen geprägt. Jede Ähnlichkeit mit lebenden oder real existierenden Orten oder Personen könnte fiktiv sein.

MZ

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WHAT IS THE FUTURE

Valie Djordjevic

What was this thing called money again?

What is the future? It does not exist yet and when it comes it disappears and becomes something else. So in the end all it is are the hopes and fears of today. The future is what we imagine it to be, our projections of what we wish today, of how we see the world. Often these projections are dystopic, a negative utopia. The earth will bow under environmental pollution; the big powers will throw around atom bombs and babies will be born with two heads; we will live under Orwell's Big brother and the only thing that is left is to look for the nearest spaceship to the outer limits of the universe where we will colonize new planets with the seeds of the old problems. These were just very generally the tropes of Science Fiction. But what about progress? What if things change for the better? Now one could say that it would make for a very boring story if there is no conflict and everything is just perfect. Still this is the premise of the Future Archive and because it is not a Science Fiction novel but an exploration of political and artistic activism it works out all right.

Activism is the struggle for a better life. In the everyday farago of work for money, projects, private life, media input and what not, it is not always easy to remember what this goal is, what the things are one fights for. What exactly has to change in order to make life better? Thinking about these questions is often awkward and embarrassing. Having ideals can easily be dismissed as naive and old-fashioned in our postmodern times. The notion of one ideology under whose roof the projects of world improvement could be subsumed is long extinguished – which is all in all a good thing. Still, after the years of postmodern irony a longing for utopia emerges in the last years attested by the growing number of art works and projects that deal with Science Fiction and utopian projections.

The Future Archive is one of these projects. The basic premise is simple: to remember the present from the future – and hence to imagine the past from the future – a future where something has changed for the better. The archive consists of an online collection video interviews of various people – artists, activists, theorists – who all employ this shift in perspective and imagine being their future selves and tell an interviewer how it was in the past. It is important that something changed for the better in these futures because this device makes people talk about their hopes not their fears. By using this trick the situation is fictionalized – we are not talking as present selves but as imaginary future selves – and immediately a playfulness emerges that allows to play with ideas instead of claiming the truth of what makes the world better.

It takes some getting used to it though. When I first encountered the Future Archive at a conference in Berlin, Manuela Zechner, the initiator of the project, and her collaborator Anja Kanggieser started their presentation 'in character' greeting the audience as time travellers from the future. It was slightly awkward as we didn't know how to react. We were not prepared to slip into other roles than those of our present self. Still the concept was fascinating and the slight insecurity it created lead to an interesting discussion about what it exactly is that people expect from conferences like the one we were at. Later when we talked about the project Manuela tells me how often the interview session have an therapeutic effect. They open up possibilities. The conditions are not fixed, immutable, but can be at least thought differently. That makes Future Archive an optimistic project – futures that can be thought differently can be changed. There are alternatives to the commodified capitalist order, something that seems to be forgotten or at least suppressed in the grind of the everyday.

www.furtherfield.org

Looking at the interviews that are available on the website www.futurearchive.org one can see repeating patterns. The basic premise that something changed for the better in the future ironically often becomes a negative notion in the sense that asking oneself what would happen if, for example, there was no money, or no borders, no gender, no property. (That seems to be something like a recurring idea at the moment – the Berlin band Jeans Teams sings in their song "Das Zelt": "No god / no state / no work / no money / my home is the world", only that money and world rhymes in German: Geld and Welt). The predictions of what replaces these old structures remain sketchy but the initial question focuses on the present as past, not the future as present. That is not to say that there are not moments of pure science fiction in the interview – which is one part of what makes them amusing to watch beside the practical intentions of becoming aware of one's political and social wishes. In one interview the two participants – Peter and Saul – go off on a tangent on how much better it was in the past because there were still things to fight for whereas now – in the future – all problems are solved. This role-playing aspect makes the archive to be more than just another social investigation.

Listening to some of the interviews, it is striking how rational the futures of many people will be, how progressive. Under the layers of possibilities the idea of progress still holds some fascination cushioned through the experiences of modernity. There is no need to qualify the predictions though as we are anyway only talking about fictional futures, possible ideas about how it could be. The themes people talk about in the archive are diverse and cover the preoccupations of today: work, money, subsistence, intellectual property, but also more basic concepts like language, the body, identity – both national and gender -, the organisation of ideas in the future and many more. At the moment there are about 40 interviews online with many more to come. It's in the nature of an archive never to be complete as it collects artefacts of the past. Normally they are physical, touchable objects, books or pictures. The Future Archive collects imaginary futures and as the future does not and will never exist its stories form a collection of impromptu oral science fiction disappearing in the act of telling.

Valie Djordjevic is a writer, journalist and media worker living in Berlin. Like most people in the cultural fields she works in too many projects with not enough money. She is interested in alternative and fictional worlds, copyright regimes and gender politics.<http://www.valid.de>

INTERVIEWS (1)

LAW AS OF 2027

...what has happened is, that because of the large voluntary manners in which people have started creating norms for themselves - saying "we don't accept this just because this is the norm you have created" - there has been a significant move towards trying to get more bottom - up approaches to law-making. there's a lot to be done still. let's meet again in twenty years, and things might look very different. but in certain areas, things have completely changed. like in india, where i come from, there used to be extremely draconian legislations- for example this law that criminalized homosexuality. so that has gone. now there are "lgbt" marriages...

[...]

www.futurearchive.org -lawrence

IN ROSTOCK, REMEMBERING THE G8 AND ACTIVIST PRACTICES OF 2007

P1 activism was perceived at the time by the general public, or the wider populace i guess you could say, as being... often ineffective, radical beyond a sense of meaningful politics, or so caught up in itself -with various groups purely caught up in their own politics- that it would not be seen as important, not as a concern for most. it was seen as something that some people would do, and maybe create some small gains. myself- i would say i became increasingly active, rather than becoming an activist. mainly for my own reasons -i faced many contradictions and conflicts within my own actions and thoughts- and they continually progressed and changed, but never went away- as to where i saw i could best operate, or be active, to create the changes that i thought were desirable, or that others were also seeking.

activism was increasingly important because what we believed was necessary, the changing of conditions, was not occurring through governments, or worse still at the time, through increasingly large companies, or even single people within companies- the bosses or the CEOs -that often had more and more say in how things operated at that time - often more so than governments did themselves. i remember at the time, and that had been going on for maybe twenty years, there was a belief that neoliberalism or what we called privatization of many spheres of life was actually a benefit that would allow more individual choice, that would allow people to operate however they thought was best in order to become better off and more economically stable, and that was supposedly at the time allowing borders to be opened- but we saw that that was not the case at all. activist groups within migration and many other fields were around, and continually growing or expanding or disbanding or forming or changing in response to the issues at the time.

[...]

..at that time i was feeling particularly helpless in what i could do for a long time, and i knew the situations were getting worse, but also that my awareness was growing after leaving australia, and then moving to the US, travelling through central america and through europe and talking to migrants and groups and realizing the situation was similar and worsening in all areas. some small ways in which i organized or worked against what we referred to as the "border regime" at the time were through protest. we also suffered a lot with our ignorance and language barriers at the time, and growing up in a particularly stable and safe situation in which english was seen as the norm led to further so-called borders between different groups and limits to how we could organize.

so i became involved in a global movement against border controls, that made a specific recognition of, or distinction between, those who were supposedly in support of migrants and helping the situation OF removing precarity but who were unable to make the connection to deeply embed

ded practices of racism within immigration controls, and between those making that extra leap to actually call for the removal of immigration controls. while many groups were calling for the reconfiguring of border controls or immigration controls, supposedly humanizing these controls other groups were distinctly against controls in any form existing, in any country, against any group or individual.that being said, it was the beginning of a movement, and at the time it didnt reap a particularly huge benefit- we were learning a lot at that time, whether we liked it or not- of our mistakes, and from those who were directly affected- at the time we lacked a lot of knowledge about how we could act in solidarity instead of acting on behalf of those who were affected. on top of that, i found myself almost forced to volunteer in a humanitarian organization, who had realized that the situation was worsening rapidly, that governments were not helping at all and that people were dying on a daily basis, of all ages and nationalities, genders, political sidings- it didnt matter at the time, these immigration controls werent distinguishing on peoples reasonings for fleeing. so we found ourselves in direct need to provide aid and assistance and medical care in an almost hopeless effort to stop these deaths... at the time i think it was successful, although we faced incredible repression from governments that were supposedly in support of human rights, that simply were not being fulfilled.

[...]

www.futurearchive.org - budge

YOU ARE BORN AND IMMEDIATELY THEY CALL YOU THINGS, AND THEN YOU START CALLING YOURSELF THINGS...

P1 yeah it was a long time ago, but... i still remember that when somebody was born, there was only the decision between boy and girl - so they told me i was a girl, for example. and that was a big decision for your whole life somehow, because you were raised that way- so if they told you that you were a boy, you were raised in the way of a boy- and there were a lot of attributes associated with this word "boy" or "girl". and it was also very different from the health point of view... because not only was your identity already decided upon when you were born, but also your health. with the genetic pool you had... you had no chance to have no cancer, if your mother had cancer.

P1 i remember this time as that of a confusion of identities.. all these constructions of religion, of non-religion or of atheism, and of modernism- all these things, they were cracking and breaking down, and people realized there was nothing that you could identify with anymore, so they were struggling very much to find somewhere they could belong, or something that they could call themselves. so – before there was all the new ideas that we live from now, and that we teach our children now, people were very focused on finding an authority. it was a big "searching time"...

P2 "authority?"

P1 ..authority, yes, i know its an old word.. it's like: if you don't feel what your self is, if you don't think and feel yourself but you are always trying to find someone else to tell you what you feel and to tell you what to do. so it was like.. being controlled, but in a very lustful way. being controlled to not have to control yourself- people were searching for a kind of thing that they would trust in, trust to such a degree that they would also do what this thing was saying. so they obeyed ideas like religion, and some peoples plans... that was a horrible thing. now we don't have to do that anymore, because we have a different educational system. back then, people were really told from their birth on: what they had to do, and what they had to say- today that's very different.

[...]

P1 well, what was also very different back then- i can remember now because we were talking so much about the past- it was this thing called "money". it was part of this thinking system of giving and taking, it was like a symbol for giving and taking. people were working and living for getting this money, and then they could receive things for their money. it started to change when people were digitizing this money, then it stopped being like numbers - they were counting this money in numbers, that were printed on paper - but it started to run on what was back then called computer systems. that was the beginning of the dissolution of money.

[...]

www.futurearchive.org -stefanie

www.futurearchive.org

FUTURE IS A VERB BEGINNING TO OUTLINE A FUTURE ARCHIVE METHODOLOGY

The process of social constitution of a reality beyond capitalism can only be the creation, the production of other dimensions of living, of other modes of doing and relating, valuing and judging, and co-producing livelihoods. All the rest, regulations, reforms, 'alternatives', the party, elections, social movements, 'Europe' and even 'revolution', are just words with no meaning if not taken back to the question of other dimensions of living. -Massimo De Angelis [1]

Project and process description:

The future archive is a project that issues a series of responses to the problem of how to perform futures. It engages interview- conversations that are set in possible times and spaces to come, which two or more people performatively inhabit as proposed versions of futurity. From there, contemporary society is remembered. Upon every conversation, a different future is at stake.

Aiming to offer spaces for carefully developing vocabularies and gestures which might point towards potential ways of thinking, acting and existing, the project encourages articulations of hopes and desires for future ways of co/existing, negotiating the space between a remembered present and a potential future, as well as facing up to the problematics of the proposals and imaginaries at hand. With the questions of transformation and the social as its starting point, the future archive generates a map of divergent scenarios and tactics, focusing on connections as well as points of disagreement between interlocutors.

While there is an interviewing party and an interviewed, what is engaged is working together to make a movement towards what could be/ go beyond contemporary language, problems, politics, etc- never a great success, but more of a negotiation- play with imagination and responseabilities. Conversations are video recorded and become part of an online platform that acts as archive as well as space for exchange and discussion, offering all material as open content.

At futurearchive.org, all material (audio/video/text etc) generated in the framework of the project becomes available for download, commentary and non-commercial use.

In 2007, the future archive brings forth a series of collaboratively curated activities, pertaining to thematic strands within the project, that take the form of discussions, performances, screenings, and so forth. In a relevant institution or open space, collective transformation of a present space into a site of futurity is attempted.

The future archive: subversive potentials in remembering and knowing

Future is not a noun, it's a verb. -Bruce Sterling

We would like to take this statement as a basis for thinking about knowledge as verb.

The future archive stages divergent rehearsals and formulations of strategic means, through which the transference and transformation of ideas, knowledges and modes of relation may be practised. Such rehearsals are essential to any micro-transfiguration of present socio-political situations (of Empire). The methodology articulated through the future

archive is, in part, an attempt to explore and experiment with the ways in which we consider, construct and enact our relationships to, and within, the world. This kind of questioning is important to us in our imagined transformations of society because we, individually and collectively, make our worlds through our consensus and participation, through our insurrection and negotiation.

The process actualised by the future archive is to do with knowledge in the sense of “verbal” knowledge, of actively “knowing ones knowledge” at a given point, knowing its situatedness and what one can and cannot do with it. Perceiving knowledge as a quite flexible and virtual playing field within which to manoeuvre and come to act, as opposed to conflating knowledge with pre-accumulated information or determinist factuality. The conversational format utilised by the project aims to establish spaces for sharing ideas and strategies in order for them to bring about new modes of questioning, imagining and knowing. The delineation of a discursive and epistemological field is the crucially difficult process at the basis of these conversations, which reveal knowledges as open and translatable bases for action and movement.

On the process

The process undertaken by the future archive consists of conversations (individual/ group, formal/ informal) that experiment with lateral information sharing and creating. Building on a variety of methods (from future studies/ science fiction/ documentary practice/ human geography etc), different modes of constructing knowledge and information are facilitated, and the parameters of knowledge as empirical or informational “facts” are challenged in favour of a re-conceptualisation of knowledge transmission as a process of sharing modalities for negotiation and understanding. What comes to be shared in the exchange of questions and answers is not just knowledges and information as they exist previous to the encounter, but what may be envisioned jointly (not necessarily in equilibrium). Questioning and learning occurs horizontally, co-relationally, detached from a sovereign position of expertise defined by diplomas, degrees, and self-gratifying vocabularies- these might no longer exist in an imagined future. The knowledge that is generated through the process of the conversation or interview operates outside of conventional schemas of education or pedagogy, and is also hardly locatable in the sense of a strict philosophical discourse. It is knowledge that emerges through a process of sharing and reciprocity of ideas and *hopes*. It is a knowledge of imaginative possibilities in which divergent kinds of knowledges, tactics and aspirations for alternate ways of living can be related, transformed and transferred — not as fixed ideas, but as possible gestures.

Re-memering and practice

The conversations hope to provide a modality through which to creatively challenge our assumptions on how the world may be, to bring about different, multiplicitous and fragmented narratives of potential futurities. Methodologically, this happens through inviting participants to imagine themselves in a potential future, recalling the present-as-past.

Initially, there is some gesture of translation from the present into the future. This predominantly consists of opening remarks made by the interviewing party which seek to situate the conversation, for instance: “Welcome to this future. I have looked through the archives and found that in 2007, you were involved in what was then known as ‘activism’. In this present context, it is no longer quite clear what this term meant at that point, and I would like to ask you to give a bit of context and explain...”

This is succeeded by an exploration of personal (political, social, cultural) ideas and practice via questions such as “what did activism mean back then, to you personally; and how was it popularly understood?” Although the discussion often begins by isolating a key area of interest or relevance, within the process of speaking and interacting a high level of flexibility regarding the potential trajectories of conversation is retained, allowing for other lines of conversation to emerge. The question-answer play encourages an open space of discourse within which there can be concentration upon one or several persons, practices, ideas and hopes.

Tactical remembering

The questions posed by the interviewer oscillate along a level of naivety and inexpectancy (especially in the initial phases of conversation) by asking for explanation and contextualization. This is done without a claim to truth as such, and any desire for truth is negated in favour of the discovery of sites of potentiality and subversion. In creatively questioning the meaning of concepts and notions from within an imagined future, a different epistemological situation arises, which then has to be navigated or again subverted through some tactics of remembering. At the same time as being directed at the interviewee, the questions illicit a response from the interviewer; they help her, confront her, ask her to present herself in the past and as such come to show herself in the future. During the course of the interview, questions or comments may come to act more antagonistically, challenging the interviewee/s and interviewer/s and further prompting new shifts towards radical images and understandings.

The process operates on this level of language and reiterating concepts as much as on the level of praxis. The interviewed will (be encouraged to) come up with praxes that correspond to the shifts in language that have been proposed. This imagining is a parallel process that runs throughout the conversation: a struggle for images and praxes that might illustrate how a different understanding (of the social, politics, the creative, economic etc.) might function in material terms.

As the discussion moves from structured to more informal (eventually shifting to a point when both parties have reached some limit of what they find constructively imaginable there and then) the form of interrelationship becomes more and more speculative, joking and colloquial until eventually the process is recognized as finished.

Tactical knowledges

It is clear that through this methodology a radical departure is made from historical conceptions of education and knowledge production and dissemination, especially institutional knowledges. While the mechanisms of knowledge, and their relation to power, have been rigorously deconstructed over the past 50 years, little has changed in the context of educational apparatuses. Hierarchies have remained fixed, with the capacity to hold and transfer knowledge legitimated through a system of accredited expertise. The teacher is easily distinguished from the student, the philosopher from the dilettante, the economist from the gambler. This is not to suggest however that this kind of knowledge is the only recognised form. There are many trajectories of knowledge choreographed around different practices and contexts, experiences, gestures and memories. But these knowledges are rarely dominant, rarely appear in media spotlights or on lecterns for having attained specialist status. This distinction is predicated on a particular construction of power and visibility, still prevalent in an era when technology has made it viable for almost anyone to make their knowledges and opinions accessible. The future archive is an attempt to subvert these hierarchical mechanisms of knowledge by placing them into dialogical interplay with memories, affects, and performative imaginings or “fictions”. What is at stake might be called an active exchange of tactical, navigational and/ or creative potential. In working towards an understanding and experience of certain “fictions” in relation to “facts”, a struggle to gain ground in such playing fields or spaces arises from which certain potentials enable through the conflict find resonance. This is necessarily “unsuccessful”, impartial and troublesome as a process, and irresolvable as a problem.

The kinetic and sometimes discordant knowledge that arises through this process, through the interactions between the interviewee/s and interviewer/s, and through the interactions between various expertises’, experiences and interests, is one that only obliquely resembles conventional understandings of knowledge. The kind of conversation described may provoke a significant learning process for those involved. As previously posited, what is transmitted is not knowledge predicated on a consensual ground and a “common understanding” (or in other cases, specialized understanding) of discrete, totalizing units of empirically or otherwise agreed upon facts or

information. What appears are rather possible or speculative knowledges. The knowledges that emerge are unknown before the encounter: the conversation is a co-relational creative process rather than what one would traditionally consider as participating in a hierarchically educational discursive economy. Previous knowledge’s come into contact with one another to become the condition for their own transgression, metamorphosed in the process of conversation by way of performative/ assertive statements that bring into reality a set of possibilities.

In light of proposals such as that of De Angelis which argue that what must be strived for are alternative ways of living and organizing that coincide with our political positionalities – a performative project such as the future archive constitutes an attempt to offer creative ways of speaking about such alternatives and testing them through the dispositiv of subversive memory. The future archive methods are predicated upon processes of reciprocity and play that disregard the hyper-capital of specialized knowledge by collectively and experimentally participating in the exchange and transformation of such knowledge and its situation. The jointly asserted and engaged vision of possible futures come about through a set of movements and tactical/ strategical decisions which interlocutors come up with and propose to one another. This open, collaborative and re-creational approach to discourses hopes to allow us to, following David Harvey, “intervene in the way knowledge is produced and constituted at the particular sites where a localized power-discourse prevails.” [2]

The future archive methodology may be seen to resemble more a game than a conventional educational situation, and we would suggest that it mainly utilizes knowledge as an imperative towards movement and participation. Our proposal of knowledge as a verb can be seen as one made possible through shifting of virtual and actual terrains provoked by the acts of remembering, guessing and discussing. The intention of such verbal dealings with knowledge is not a consensus. There is no desire to negate disjunction or rupture. As the project website illustrates in its architecture, the assembly and combination of such conversations in the framework of an online archive is meant to simply offer a mutable topology and space for questioning, relating and making visible ideas, so that they may come to be useful in various ways. For it is through those discoveries of momentary overlaps, and the continued conversations on points of divergence, that participants can proceed together into unknown areas of speculation. And from this we can try to make spaces for thought that can range from pragmatic to utopian, but in any case affect the way we remember ourselves in the present.

Manuela Zechner and Anja Kanngieser

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[2] David Harvey *The Condition of Postmodernity* (Cambridge, MA and Oxford, UK, Blackwell Publishers: 1990) p. 46.

Anja Kanngieser *is a phd candidate at the University of Melbourne, Australia. She has been working on examining the intersections between aesthetics and activism, specifically german activist groups that use aesthetic techniques as a means of articulating their dissent. She is also involved in the future archive project, and works with installation and radio. <http://www.non-specialist.net/>*

Manuela Zechner *coordinates the future archive project and works with Critical Practice Research Cluster at Chelsea College of Art and Design, London, as well as being engaged in various other collaborative projects in the fields of new media/ art and education. Her current work centers around archives, dialogical practices and future studies. www.futurearchive.org, www.thisappearance.org, www.criticalpracticechelsea.org*



DAS ZUKUNFTSARCHIV ist ein langfristiges Projekt das auf Interview-Gesprächen basiert, die in der Zukunft stattfinden. Zwei oder mehr Menschen begeben sich in einen performativen Raum der Zukunft, wie er von einem oder mehreren Teilnehmern vorgeschlagen wird, um sich von dort aus an zeitgenössische Gesellschaftsformen zu erinnern.

Das spezifische Gespwächsszenario schafft einen Raum, in dem vorsichtig Vokabulare und Syntax von potentiellen Denk- und Seinsweisen entwickelt werden können. Im Kontext einer entstehenden Realität werden von Gespräch zu Gespräch verschiedene Anstätze und Sprechweisen ausgehandelt. Zwischen Interviewer und Interviewtem wird eine gemeinsame Bewegung jenseits von zeitgenössischem Diskurs, Problemen und Politiken versucht. Der Lokus dieser Gespräche sind immer Praxen (seien das künstlerische, aktivistische, soziale, wissenschaftliche Praxen) und die Projektion einer Praxis in eine Zukunft, auf die diese wünschenswert gewirkt hat.

Das Projekt besteht aus einem online Archiv sowie zahlreichen Parallelinitiativen, die entstandenes Material in verschiedenen Formaten weiterentwickeln oder befragen.

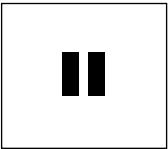
Was im Rahmen des Zukunftsarchivs entsteht, wird mit einer Open Content Lizenz versehen, und steht somit jedem/jeder zur nicht-kommerziellen Verwendung zu Verfügung. Auf www.futurearchive.org wird sämtliches Material veröffentlicht und zum download freigestellt. Auf diese Weise trägt das Projekt zur Erarbeitung einer Art (Sprach-/Vernetzungs-) Protokoll oder Baukasten bei, der für Forschung sowie Praxis -im weitesten Sinne- relevant werden kann. Das Zukunftsarchiv wurde von Manuela Zechner initiiert und wird von ihr koordiniert. Hauptanliegen des Projektes ist es, Kontexte in denen das Projekt Form findet kritisch zu reflektieren und Formen von Zusammenarbeit und Organisation zu finden, die nicht hierarchisch oder profitorientiert operieren.

Haupt-kollaborateurInnen sind Anja Kanngieser; sowie Cinzia Cremona, Neil Cummings und Mary Anne Francis als Critical Practice Research Cluster.

INTERVIEWS (2)

THAT WAS FEAR

yeah back then we used to.. most of our feelings and responses to situations were controlled by these glands which we had in our brains, which would release different chemicals in different situations. fear was this kind of instant hit... i think it was a mixture of adrenaline, which we still have now, mixed with another chemical. you'd feel your heart beating, you'd feel this pressure on your chest, and you'd become more alert.. and if you saw it in someone else you would see their eyes darting around. it would just be released so you could have a quick response to a difficult instant situation, so that before you could think and logically respond, it would make you act and do something. we used to also have this fear which was more long-term, linked to what we used to call ambition.. if you were worried that something was not going to work out in the long run, it would — i mean maybe it was a slow release of what i was talking about earlier, but— you would have this slow nagging feeling that something was gonna go wrong. it used to keep people up at night and it used to scare them.



THE FUTURE ARCHIVE is a project that issues a series of responses to the problem of how to perform divergent futures. It engages interview- conversations that are set in possible times and spaces to come, which two or more people performatively inhabit as proposed versions of futurity. From there, contemporary society is remembered. Upon every conversation, a different future is negotiated via a discursive method that borrows from techniques of interview as well as dialogue and free speculation.

Aiming to offer spaces for carefully developing vocabularies and gestures which might point towards potential ways of thinking, acting and existing, the project encourages articulations of hopes and desires for future ways of co/existing, negotiating the space between a remembered present and a potential future, as well as facing up to the problematics of the proposals and imaginaries at hand. The locus of this is always practice (be it theoretical, activist, scientific, social practice etc), which is cast into a possible future upon which it is imagined to have impacted in a desirable way. With the questions of transformation and the social as its starting point, the future archive draws out a map of divergent scenarios and tactics, focusing on connections as well as points of disagreement between interlocutors and conversations.

While there is an interviewing party and an interviewed, what is engaged is working together to mwake a movement towards what could be/ go beyond contemporary language, problems, politics, etc, in playful negotiation with imagination and responseabilities. Conversations are video recorded and become part of an online platform that acts as archive as well as space for exchange and discussion, offering all material as open content.

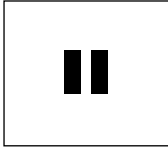
At futurearchive.org, all material (audio/video/text etc) generated in the framework of the project becomes available for download, commentary and non-commercial use.

The future archive brings forth collaboratively curated activities, pertaining to thematic research initiatives within the project, that take the form of discussions, performances, screenings, interview labs, and so forth. As a project it is co-ordinated and initiated by Manuela Zechner, setting out to be reflexive and critical of the contexts it operates within (not only the art world but increasingly pedagogical or critical social contexts) and of its collaborative and organizational forms. Please post or email your feedback and criticism if you find problems with this.

Main collaborators for 2007 include Anja Kanngieser; Cinzia Cremona, Neil Cummings and Mary Anne Francis as Critical Practice Research Cluster.

MEDICAL INTERVENTIONS

we had a sort of self-vindicating relationship with the outside world... or an external reality. transcending the flesh was very much part of getting rid of that idea – or actually maybe embodying the flesh once again but thinking about it differently, a lot of the medical interventions at the time, and a lot of new technologies at the time very much treated the body as an object, a thing, that was unto itself- whereas you could not accomplish the feats that... you could not achieve that kind of scientific success without a series of instruments actually enacting that kind of reality. and this is something that was quite missed in the scientific research that was going on at the time. it treated the human body as this bounded object.



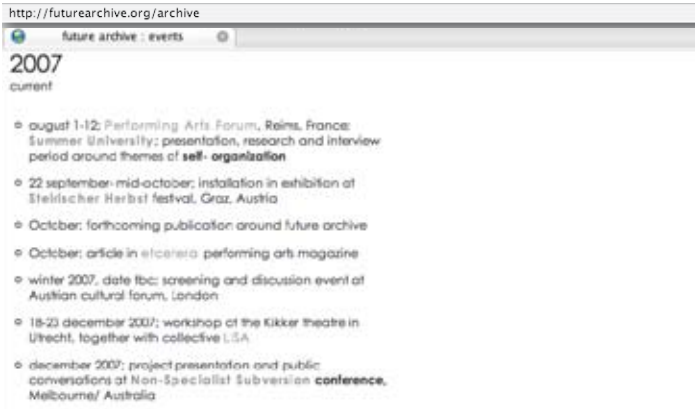
The future archive hosts collaborative projects that engage its discursive method towards research and conversation in various fields.

One of these is the development of a methodology that works along the lines of dialogue, imagin(in)g and remembering that can come to act towards pedagogical, artistic as well as activist practices. The findings of these projects are to be published on futurearchive.org in due time.

The future archive project continues as long as there is interest in this kind of research. If you would like to suggest to undertake a specific strand of research in this context, just get in touch.

Below, you find a list of current and past research projects, in progress:

- The articulation of resistance: activism and activist speech practices
- Critical Practice
- Self-Organization
- Audience, listening



for more info, keep checking or email [manuela](mailto:manuela@futurearchive.org)

ongoing events

ongoing is a series of conversations taking place in private as well as public, mostly in London.

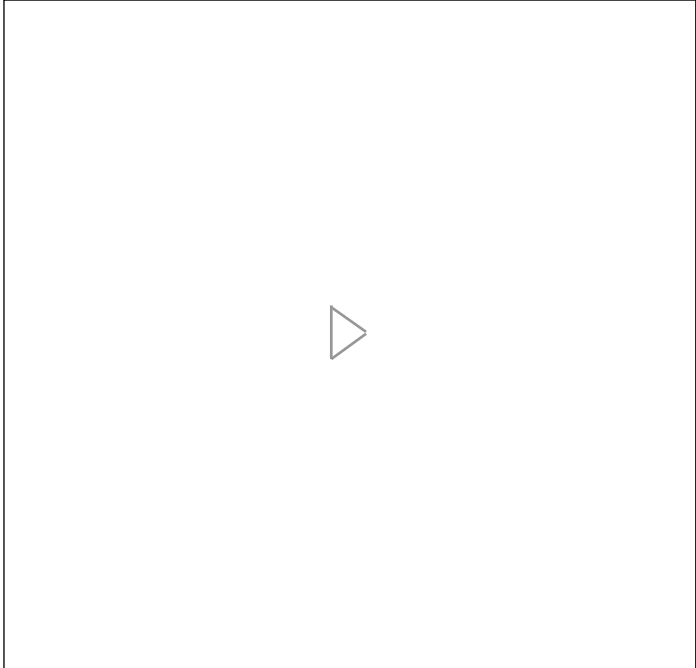
Critical Practice remembering Critical Practice, conversations at Chelsea College of Art, London. If you wish to attend or propose, email [manuela](mailto:manuela@futurearchive.org)



THAT WAS LOGOCENTRISM

it was basically about metaphysical security. it manifested itself in various ways: in god, or in truth, or in science, or in logic, or in reason, or in technology.. as a way of providing a kind of metaphysical security. it was a way of providing people with the impression that they were secure, because they were in possession of the truth, or the law, or the way of controlling the world around them- either controlling it linguistically or controlling it literally with tools.





(This article invites you to share our mode of inquiry, to mobilize and amplify this practice. We present you with a kit and question the gap between you and the page or screen you are reading from. 1 We invite you to re-speak Queen Mother Moore with the tools and prompts provided here, along with resources from your own abilities and histories.)

I AM GOING TO TELL YOU SOMETHING NO ONE ELSE CAN TELL YOU WHO WASN'T THERE...

A kit for speaking and re-speaking
by BLW

Video recording: Queen Mother Moore, recorded at Green Haven Federal Prison by the People's Communication Network, 1973.

Speech transcript Queen Mother Moore, see end of text

Speaker

Audience

Platform

Amplification

Recording device

BLW is huddled around the monitor, three women watching an unauthorized dub of a recording on the sidelines of a conference about radical media. We contemplate the speech and the tape, and the electrical push-pull created by the video's ability to simultaneously recall the moment when Queen Mother Moore addressed inmates of a federal prison, while also calling out the vast distance between that moment and this one.

BLW proposes "re-speaking," the act of committing to memory and reciting a recorded speech as a practice-based embodied method of inquiry into the history of radical politics and our positioning as subjects today. We find that by holding archival speech at a critical distance, we can also investigate the productive role of media in those politics and positions. Our interest is in the text and the conditions and implications of the recording, speech and the conditions and implications of utterance. We are looking for resonance—not theater. We are looking for <speech> beyond the limitations of the recording.

Watching the tape again, BLW wonders what it meant to make the speech today and what it means to have preserved it. As close as we move in, we are still watching and listening to Queen Mother Moore speak from inside the tube. We wonder if there is another way to "play back," to move beyond televisual enchantment in search of political agency. We are interrogating a gap that pertains to radical media, militant speech, public memory, and the positioning of subjects.

We ask ourselves if we have any experience with radical speech, radical politics, in our daily lives. What are the customs and practices of radical speech in your own history to refer to? 2

1. SPEAKER – a person who speaks

In civil rights activist Queen Mother Moore's stirring speech she directly addresses the problem of empowerment as an embodied and political process that is shared: the transfer and redistribution of power among the heretofore powerless. BLW is longing for a moment that we were not a part of, and that even now, we might be excluded from.

Everybody's gun came out, and this is what they said, "speak, Garvey speak! Speak, Garvey!" with the guns in their hands. "Speak Garvey, speak!" And Garvey said, "As I was saying...."

We want to know how we might be called to speak, in what ways might the actions of others enable us to speak. "Speak _____ Speak!!!" In what ways can you no longer be silent?

Our impulse is to re-tell the story of Queen Mother Moore. The story she tells is about Marcus Garvey in New Orleans, in which an entire community arms themselves and successfully opposes the power that seeks to silence their leader. Her words, "Speak, Garvey, Speak" are an invitation and a command, marking an imperative responsibility or obligation: Garvey must respond, he cannot be silent.

How can you respond to such a command, given the anxiety and difficulty of speaking, what are the experiences and practices that may enable you to respond?

I wanna give you a little example of the story of Marcus Garvey.

I wanna tell you something that nobody else could tell you

who hadn't lived long enough to be here today, to experience this is to tell you. Those who were there...down in New Orleans, when the police told Marcus Garvey he couldn't speak to us, and prevented him from coming to speak to us one night.

We understand that when Queen Mother Moore tells her story, it is as a witness, as someone who was there. Her testimonial is not just a telling—it is a summoning, a conjuring. 3

Her breath is a vehicle that unleashes and mobilizes power within the prison courtyard, in the same way that Garvey's audience used their guns to physically enable the transfer of power in New Orleans fifty-three years earlier. What avenues do we have for the transfer of power?

We ask if a potential for mobilizing has been swallowed by watching. We recall what we have witnessed in our own lives. How can we use these recollections as a provocation for ourselves, to speak about what we have witnessed?

Is it ok to speak imperfectly or clumsily? What are the ways to learn or to build your capacity?

Queen Mother Moore suggests power is collectively generated (seized), so this "you" is always the collective you, a community of speaking subjects where all can be summoned if need should call. We look within our past experience for the kinds of solidarities that can produce mobilizing language.

As you speak the words of others, what is it that is moving through you? You might ask yourself if the saying of these words increases your commitment to programmatically unifying action or is it an unfamiliar encounter like trying on a strange costume?

This discomfort is a measure of our distance from radical experience. This distance might feel like a kind of pain beyond failure or inadequacy, a kind of anguish, despair.

Is this pain also the measure of our limits-of our commitment, or courage? Why is it that the acts of watching and speaking produce opposite effects?

Watching = euphoric, elated, inspired, safe // Speaking = painful, scary. Silence=death.

What can we understand about our distance from the event, from the experiences of which it is a part? What kinds of erasures are perpetrated by speaking these words? And is there not still the possibility of erasure if we banish these words to the archive?

2. A PLATFORM – a place from which to speak

A conference we attend gives us an opportunity to explore our frustration with the seeming impossibilities, but also the possibilities, of radical speech today. We feel urgency about speaking out about conditions that surround and affect us, and we are given, quite literally, a comfortable place to stand and talk. In a larger sense, we are standing on the platform of this moment in which it is so difficult for radicality to have any sort of a foothold. Queen Mother Moore stands behind a podium in the courtyard of Green Haven prison, in front of the inmates and invited visitors and also in front of the prison guards. She stands in front of, and faced by, both those she seeks to mobilize and those who are agents of repressive power. She stands in a prison courtyard at a time when young men are returning from Vietnam and the next stage of military deployment is domestic.

Stand on a crate, a balcony, or in front of a line. Stand in front of people, close to them, or far away. Stand-alone. Stand with others. Stand in a classroom, a park, an office building, museum, a grocery store, a safe place, or unfamiliar one. Stand in front of those you wish to mobilize and those who wish to silence you. Look for your possible platforms. Consider the location from which—and within which—you speak. Speaking requires deep engagement. Tap into your potential as aspeaker. Tap into your beliefs, practices and experiences. Find an ideological ground to stand upon.

This distance between her experience and ours gains clarity as we imagine her as a model. Who the hell is our model? BLW begins with recitations in an apartment, a bus in Chicago. We struggle against our comfortable silence. We are not accustomed to stridency. We recognize how Queen Mother Moore stands upon and within a lifetime of practice in community organizing, personal and collective practices of political struggle. The deeply scarring racial violence experienced in early childhood and her encounter with Garvey and the Africanist movement are defining moments in her life and work.

What other kinds of platforms support speaking? The Speakers' Bureau is a ubiquitous structure for the distribution of speakers. Speakers' Bureaus take many forms, from business ventures that operate as talent agencies for neoliberal motivational speech, to the public educational face of institutions. There are Speakers' Bureaus for the poor, the homeless, and the Left. You can join one, or start one together. Train together in order to explore practices and traditions that cultivate and enable speakers and oratory.

She stands within a history of oratory but she undoubtedly encountered opposition from the very communities for which she advocated, for speaking the unspeakable, for her insistence on naming and indicting all forms of inequality, for rocking the boat.

http://carbonfarm.us/blw/

The structural landscape of systematic oppression and denigration against which she always stood would not be unfamiliar to her today. BLW considers the concentration and deployment of power in our daily lives. We look for places in our silence from which we can begin, recognizing that we are · you are always situated in a landscape of power.

What is the history and use of speaking freely? Do you need to follow the G-8 to speak or can you find targets in your immediate landscape to directly interpolate, with others, or alone? For those of us coming of age after the systematic elimination of the left in the late '60's and 70's, is there a higher tolerance of silence, or of self-censorship?

Today, public utterance might push us to the border of legality. Moore's platform is insurgent, revolutionary—a call to action that could be criminalized today as an incitement to terrorism. What are the implications of this call to arms today? Where are today's platforms for revolutionary change? How do we understand the structures of power and oppression today, where is it that we can stand to face them?

3. AMPLIFICATION – a way to make your voice heard

We think about the microphone, the vehicle that carries her voice across the prison courtyard. Her speech is emphatic, commanding. It is further amplified through rhetorical devices such as repetition, modulation. Her speech has increased resonance because she is speaking as a witness – no one else can tell the story in this way, because no one else was there. She is a kind of diaphragm herself, an amplification device that converts one kind of signal or vibration into another—one form of power into another.

The police—knew they would have been slaughtered in that hall that night—because nobody was afraid to die. You've got to be prepared to lose your life in order to gain your life.

You will need to find a way to make your voice heard. Shout loudly, or use a bullhorn. Stand very closely to others. Listen closely. What, if anything, makes this difficult? Is there a distance or divide over which your words cannot travel?

In practicing outspokenness, BLW produces eruptions of sound that are unintelligible.

What is politically potent about the grunts we emit on our way to language? Is there political potential in amplifying the struggle to speak, our failure, anxiety, fear. Despair? Sound is a dynamic vibration—can these dynamics "do" something? We feel what it does to our bodies to speak out, when we do so for a long time. Can these vibrations become converted into other forms of energy? How do you experience this transformation? Can this energy be channeled, transferred?

4. AN AUDIENCE – someone to speak to / with

The video depicts her speaking outside before a group of young African Americans. As the camera pans around, we see other features of the courtyard space where she is speaking; it is grey and filled with sun. Her audience is on folding chairs and behind them, tall walls made of concrete, a guard tower. Moore is addressing inmates and their guests at the Green Haven federal penitentiary in upstate NY. 4 The three of us, as BLW, began our recitations in the places of our work. We were invited to do a project at Pilot TV in Chicago. From a stage, we addressed a modest group of artists and activists, gathered to experiment with the possibilities of radical media today. They sit on sofas and folding chairs and listen, not without some discomfort.

Look for an audience, for someone to address. Construct an audience. Appropriate an audience. Invite others to speak with you. Consider your relationship, and theirs, to structures of power, your relationship and theirs to others, not present, who have transferred power to you and the obligation to transform/redistribute it.

Now how did we do that? How do you go determined to keep the powers that be from preventing your leader from speaking to you? How do you do that?

Moore has been invited by Think Tank, a prisoners' group organized around skill building for community empowerment. In this moment the nation-wide prisoners' rights movement is intensifying. Think Tank's organizing is part of their commitment to deepening this movement through a conscious inquiry into the relationship between conditions in the black communities and high rates of incarceration. Queen Mother Moore has herself been instrumental for years in this broader movement for dignity and justice. The yard is full of people who are developing strategies for educating and empowering themselves. This site is the place of activation and exchange. This is where the "kit" is activated through your re-speaking. People are organizing themselves to hear her speech and to speak about the functions of power.

How does speaking with others become a way to understand how power is functioning within all of our lives? We can't all claim to be in the same position in relation to power and designations of authority, but speaking with each other is a way to understand these structures, and the ways we all implicated in various structures of power and powerlessness.

The relationship between speaker and audience is established through Moore's reflections on the power of speech itself: the witness of a speech later becomes a speaker, who speaks to someone else, who then becomes a witness who can then speak. Thus, power is transmitted through a redistribution of the agency and the mandate to speak through collectivity.

Brothers
<i>We came here to tell you to come home to us.</i>
<i>We want you. We came here to invite you and to let you know that you are not alone and to let you know that you have brothers and sisters who are waiting for you and who are fighting for your return and who are preparing places to receive you.</i>
<i>And we don't want you to feel rejected. You've been rejected out of the man's society.</i>
<i>But you are not rejected out of black society</i>

Consider your relationship to the history of the civil rights movements, the history of radical or militant movements in the US. In what ways can you invite others to reconsider their status as criminals, outsiders, and outcasts? Who could you speak to and who could you be speaking with. What shared problems are being manufactured or produced in the spaces you inhabit? What is being overlooked or sentenced to silence?

The expectation that Moore's listeners will participate in a transference of power is implicit in her exhortation to her audience that they return home empowered citizens. She is charging them with a responsibility to effect radical change once they get home. She charges them to address the forces of social determination that distribute property, that designate theft, that assign criminality. Power is being transmitted through speech but the power of speech is not the goal.

You couldn't steal brothers.

You can't steal you can't steal from a white man—all that you can do is take back from him.

APPLAUSE

It's all you can do because everything that he's got—everything, everything the white man has, everything, he stole it from you.

Everything, he stole it from you—

You are not the criminals.

You are not the criminals.

Queen Mother Moore speaks to her audience, a group of incarcerated people, about an instance in which a group of citizens "came armed."

Can speech itself be violent? Is it possible to see various contemporary instances of violence and militancy as acts of speech or communication? What are the various uses of violence today? What are the various forms of legitimated violence, and what forms of violence are criminalized?

We ask whether speech has the potential to unmask violence. But as we begin to re-materialize this speech before an audience, we are forced to confront the removal of the person telling the story. Speaking the words of Queen Mother Moore is ethically complicated and potentially offensive. Re-speaking, and re-memembering might function as acts of over-speaking, over-writing or erasure. If white bodies speak the words of a black civil rights leader, is this an act of stealing? Are we continuing a history of theft, of colonizing language, homelands, bodies, and identities? Her words remind us of the naked violence of this story.

You are not the criminals.

I'd like to ask you, have you stolen anybody's heritage?

Have you stolen children from their mothers and sold them on the slave block?

Have you stolen wealth from the land and have you stolen whole countries?

5. A RECORDING DEVICE – something that witnesses and remembers speech

Queen Mother Moore's speech was recorded by People' Communication Network, a radical video collective. This was the first time an alternative video collective was allowed to document activities inside the walls of the prison. The accessibility and immediacy of the video medium in the early 1970's ushered in a period of techno-activism: an optimistic, sometimes utopian, movement that saw video as means of radicalizing the relationship between spectator and spectacle. The medium was the message, and the message was meant to reinvigorate participatory democratic culture. 5 BLW records our experiments as an exploration of the role of this device as a repository of history and as a tool that participates both in the mobilization and demobilization of speech.

While Queen Mother Moore's speech does not mention the video camera, we find the recording itself does contain and convey an almost euphoric optimism, this palpable intention to "engage a critical relationship with televisual society by participating televisually. 6 " And, in this newly self-aware moment of the information age, intervening in televisual society was seen as truly radical: a means of "allowing people to...shape and reassert control over their lives." 7

Find a way to produce a record of your act of re-speech—a video camera, a sound recorder, a notetaker. If you don't own a camera, borrow a friend's camera, use a display camera in a camera store, find a surveillance camera. Use a toy or make a model camera to re-enact the process of recording. Repeat the process of speaking to your recording device until the experience becomes recorded within your own memory.

We find ourselves back in the space of the monitor, considering the recording's intention in relation to its outcome up to and beyond today. The People's Communication Network made a record of an event that might have only survived in the memories of audience members.

On a fundamental level, to make a record of your speech is to use the camera as a witness, to "broad-cast," giving your act of speaking a life beyond any one person's memory. What will become of the record? You might also ask how you can participate in structures of archive, access and distribution.

Our *re-speaking* is a re-making and a play-back of the recording, a performative method of interrogating video as a repository for memory and a technology of forgetting.

My children, my children, I'm here today to identify myself and rededicate myself in the spirit of Marcus Garvey and our beloved brothers, who are incarcerated here behind these infernal walls, to meet the struggle on the behalf of our men who find themselves recaptured under captivity.

Queen Mother Moore faces the camera. Through the recording device, she faces us. What did it mean to her that the camera was there? Where did the electronic device and its promise of wide distribution beyond the walls of the prison stand in terms of importance, alongside the eyes, ears, and memories of the prisoners and community members there to witness the speech? Nevertheless, we allow that the tape telescopes out into a procession of memories: those of the prisoners in the courtyard, the force of Queen Mother Moore's voice and gesture, the story of MarcusGarvey and the experience of an activated audience at the Longshoreman's Hall in New Orleans.

How does the "record" contribute to a kind of shared re-call – the construction and activation of collective memory? What are the relationships of collective memory and collective action?

Do we need the recording device in order to remember? BLW wants to consider the potentials and the limitations of this instrument, an efficient means of storage that has no breath. Moore herself has also created a record of the story of Marcus Garvey that she stores in and transmits through her body. What capacities of agency and speech did Queen Mother Moore, demonstrate if we consider her as the "recording device," the material vehicle (medium) to hold and re-tell the memory of Marcus Garvey at the Longshoreman's hall? What capacities are lost in the act of transferring the laborious tasks of memorization and recitation over to video and other recording devices? And then, what can we do about mortality? If we were to lose our technological tools-our memory prosthetics, can we develop the capacity and commitment to carrying each other's words forward into time?

Two years after beginning this study, BLW evaluates the project; what have we learned? And what can someone else discover from acts of re-speaking? We find ourselves more sensitive to the speech acts of others, to all attempts at oratory. We speculate that we ourselves have become more skilled at speaking, and that there is, in the debates and discomfort that re-speaking triggers, a key toward the formation of a parrhesiac (outspoken and truthful) political subjectivity. We are certain this is a great way to learn history. And yet, our research is still inconclusive and so we invite you wholeheartedly to add sources for re-speaking and records of your experience into the mix.

We are surrounded by stories; what kinds of stories can we find that should be told and retold for the way they assist acts of transference and empowerment? And what stories can we find that, by being told and retold, will produce collective recall, a gathering memory of what we need to do, and how we might learn to act together?

NOTES

- 1. A kit, referenced here as a set of articles, tools, or equipment used for a particular purpose; or parts, which implies a state of incompleteness that you, the user, the reader, can "put together," activate, and make use of. (back)
- 2. In some cultures, educational canons included speaking by rote, as a way of linking elocution with tradition. In other cultures, to speak out is to leap across a chasm of learned and lonely silence. (back)
- 3. Moore's words emerge from her life of being there, forging a connection between the moment of Garvey's speech in 1920 New Orleans and this moment in an upstate New York prison fifty-three years later. (back)

4. Following the Attica prison protests in 1971, many inmates were transferred to Green Haven and likely comprised part of Queen Mother Moore's audience. Reform efforts led by a coalition of prisoners and academic activists at this prison are ongoing. (back)

5. The videotape was stored at Antioch College in an alternative library maintained on the campus "as a resource for radical and progressive thinking." The maintenance of this library for potentially marginalized records is an important part of a larger network of commitment to outspokenness. Over three decades passed before the tape was found and restored by the Video Data Bank in Chicago, who now distributes it. BLW encountered the video at Pilot-TV in Chicago in 2004, where it was presented by Dara Greenwald, an artist and activist who is also interested in public memory and the video record. (back)

6. Hill, Chris, "Performing Video in the First Decade, 1968-1980," Video Data Bank. (back)

7. Korot, Beryl and Gershuny, Phyllis, Radical Software 1/1, Table of Contents. (back)

QUEEN MOTHER MOORE SPEAKS AT GREENHAVEN FEDERAL PRISON-TRANSCRIPT

(In 1973, a prisoners' group called Think Tank coordinated efforts with the African- American community outside the prison walls to invite civil and labor rights activist Queen Mother Moore to speak at Greenhaven Prison Community Day. The People's Communication Network video collective recorded the speech. This excerpt was transcribed from a tape which has been preserved by the Video Data Bank in Chicago. "Queen Mother" Audley Moore (1898-1997) was an organizer, activist, and theorist who challenged racist oppression and imperialism through a huge number of diverse campaigns from workplace safety, to the drive for reparations for descendants of US slaves.)

My children, I'm here today to identify myself and rededicate myself in the spirt of Marcus Garvey and our beloved brothers who are incarceratedhere behind these infernal walls to meet the struggle on the behalf of our men who find themselves recaptured under captivity.

Marcus Garvey came at a time when we needed him. When we had been taught that we were black because we were cursed, Marcus Garvey was he one that taught us from the very beginning black is beautiful. It's beautiful to be black. He taught us our history.

Marcus Garvey taught us about Africa. He taught us about the great people of Africa, the great cultures that we had in Africa. He taught us about the wealth of Africa, He taught us how the white people were living off of our wealth. He taught us about the gold mines and the diamond mines and the great forests and the fine animals and all of the wealth that we had, the great great resources in the land.

Marcus Garvey taught us what they had robbed from us, and to think and to speak in terms of robbery, I want our young brothers here, who have been incarcerated here for perhaps in a small, in a very small way, taking back what was taken from us.

You couldn't steal brothers you cant steal you cant steal from a white man, all that you can do take back from him. Its all you can do because everything that he's got- everything, everything the white man has, everything, he stole it from you. Everything, he stole it from you.

You are not the criminals. You are not the criminals. I'd like to ask you, have you stolen anybody's heritage? Have you stolen children from their mothers and sold them on the slave block? Have you stolen wealth from the land and have you stolen whole countries? I wanna show you- You haven't been stealing no you haven't been stealing. I wanna tell you have you taken mothers and strung them up by their heels? And took your knives and slit their bellies so that their unborn babies could fall to the ground and then took your heel and then crushed that baby into the ground? Brothers you are not murderers, you've never murdered.

True some of you have killed but you're not murderers. Have you dropped bombs on people and killed whole countries of people. No. Have you done that people? Na uh. Some of you have tried in a small way to imitate these gangsters, But you haven't. No you're not the gangsters.

Brothers We came here to tell you to come home to us. We want you. We came here to invite you and to let you know that you are not alone and to let you know that you have brothers and sisters who are waiting for you and who are fighting for your return and who are preparing places to receive you.

And we don't want you to feel rejected. You've been rejected out of the man's society. But you are not rejected out of black society.

You see. Some of you believe that those of us in the south and I came from way way way south, but some of you believe that we were cowards down there.

I wanna give you a little example of the story of Marcus Garvey. I wanna tell you something that nobody else could tell you who hadn't lived long enough to be here today to experience this to tell you. Those who were there.

Down in New Orleans when the police told Marcus Garvey he couldn't speak to us, and prevented him from coming to speak to us one night. We of course went in delegations and everything and raised such a ruckus that they had to let Marcus Garvey speak to us the next night. But when we went. I want you to hear me. When we went, we went determined that nothing would stop Marcus Garvey from speaking to us. Now how did we do that? How do you go determined to keep the powers that be from preventing your leader from speaking to you. How do you do that?

Well I'll tell you how we did it. Everyone of us including myself went armed. We went armed. I had two guns on me. I had. I had one in my bosom and one in my pocketbook. Blue steel and special. Pearl handle. Pearl handle. I'll never forget my little pearl handle gun.

You think you're bad huh. Some of you think your bad. We went. Brothers and sisters do you think we went there with a round of ammunition. No we went with handbags of ammunition. Everybody had handbags of ammunition. We used to call them satchels thatchels of satchels. Ammunition.

Now when the police came then they filed in our hall and they lined up against all the sides of the benches, came to the front, lined up the side of the rostrum, line up the other sides, lined the back.

When Garvey came in we was on benches just like you sitting now in the Longshoremen hall. We stood up, you know and applauded him.

Garvey said, "My friends, I wish to apologize to you for not speaking to you tonight but the reason I didn't speak to you is because the mayor of the city of New Orleans permitted himself to be used as a stooge by the Police Department to keep me from speaking. "

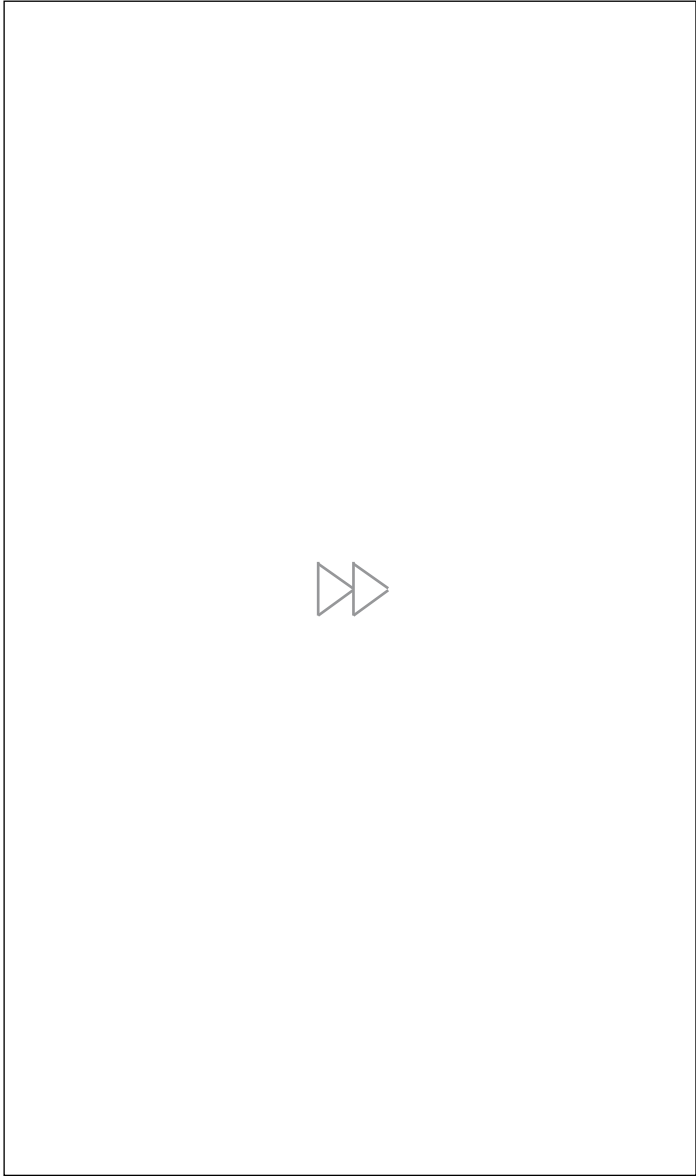
When he said that the police jumped up on the sides, on the rostrum and said I'll run you in. When he did that, everybody stood up on the benches. All of the Smith and Wesson's, the Winchesters came out.

Everybody's gun came out, and this is what they said, "Speak, Garvey speak. Speak, Garvey," with the guns in their hands. "Speak Garvey speak."

And Garvey said, "as I was saying."

BLW is an artist-activist collective that investigates ways to recover the power of speech in a culture where oral competence is displaced by media forms. Re-enactments of archived recordings also include the 1969 interview of Fred Hampton recorded by the Videofreex in Chicago. Moving beyond re-enactment to the production of sites for engaged speaking and exchange, recent projects include "Invitation to a Hearing", a public hearing produced in collaboration with Think Tank at the ICA in Philadelphia, "A Meeting is a Question Between," a week of public meetings at Millenium Park, Chicago, and "Fragments of a Strike," a series of participatory readings from the 5-month San Francisco State student walkout in 1968-9. BLW is Rozalinda Borcila, Sarah Lewison, and Julie Wyman. Contact: borcila(at)usf.edu

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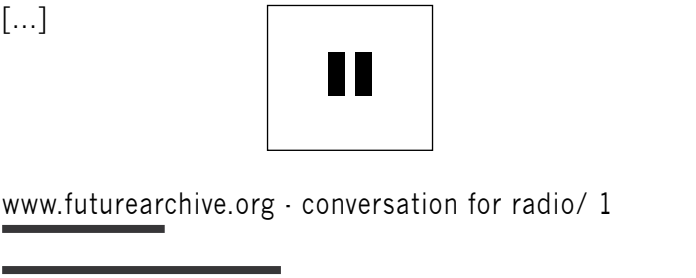


INTERVIEWS (3)

IN A RADIO TALKSHOW AS OF 2099

P1 I remember that the zones were distinguished from one another somehow on symbolic levels. That there was an incredibly complex system of representation which would designate which zone you belonged to and lived in. You mentioned these certificates already, with relation to what P4 hinted at- in your recollections, were there any other important manifestations of these divisions P2 described, that you could point us to? *P2* another indication of this complex relationship between the structure and its manifestation was money... *P3* ...which was a way to symbloise economic relations. *P2* basically each country, well, many countries had individual currencies (which was what the system of money was called) and those countries that were less dominant on the world market, which maybe had less resources, or weren't as developed as other countries, well their currency had less value than that of more powerful zones. *P4* this also inhibited movement, because people with less money were less desirbable, they couldnt offer as much to a zone if they were trying to move there. if they didnt have a job or if they werent rich enough, any zone would see them as a burden. *P1* so this again shows a powerful link between the concepts and their physical and concrete symbols...? *P4* yeah. but beyond a representational level, these geographical zones also differed because they were somewhat closed systems- within which a certain law, currency, language was contained- so this meant that each such zone would consider themselves different from any other zone, and maintain this difference not only via symbolic means, but also by trying to become "richer" than other countries. *P1* "rich" was when a zone or person or group had a lot of assets, things that other people could want or need- then they could exchange these goods or concepts with symbolic units (money). *P4* that economy didn't just work on an individual level, it also worked globally... *P5* if people from poorer economies (with less financial capital) wanted to move to richer countries, this was often not allowed *P3* because they were seen as having nothing to offer? *P5* if they couldnt contribute enough they were seen to drain rewsources. these people lived precariously, and often ended up doing work that other people didnt want to do. *P1* i've been going through the archive and came across a lot of representations of every day life which seem to stem from what used to be called the "west", i think. i found that a lot of these images- film as well as print images- showed the more stable zones as a kind of center of the world and life. In these images, life in the center appears incredibly plentiful and happy and beautiful somehow... *P4* yeah, these were the images that were distributed around the globe, showing how great it was to be in these zones, to live there. *P2* i was living that time in europe, which was a kind of alliance of economically well to do zones, and each day i was confrtned with these images, showing me what my life should look like... this created an incredible feeling of lack, like: if your life did not resemble these images, you felt out of place. but not everyone lived happily, not even, or particularly not, in the wealthy zones. i remember there were huge disparities

within privileged areas, in terms of peoples standard of living and health and all. even a single street could have houses that resembled those from so-called "hollywood movies" alongside what was called "council housing". still, generally there was a certain way of representing this life in what used to be called the "west" in a pretty favourable way. in contrast to the glorifying representations, the majority of images of the poorer nations or zones were showing war and destruction, and abject misery, saying that people were longing for a better life there. that might have been ture but the reasons for that lack of good life were never addressed- like colonialism and the way it was kept on going even in the 21st century. *P2* at the same time, you felt that you had so much compared to the people living in disfavoured countries. that you felt guilty for wanting change, for wanting to exit that supposed happiness. it was quite difficult to find a way out of that way of thinking, as far as i remember. *P1* it took a while to learn to reason with that, yes... *P5* you had the impression that people were longing for a better life? *P1* i'd say people were quite alienated from themselves and from each other, they were longing to stop that, but it was hard to figure out how, especially when confronted with these images which glorified the kind of life you could have lived. *A1* it sounds like people had an odd relationship to their desires, and so also to each other... i don't get it entirely. was it some kind of... premature alienation... perhaps? not in the contemporary sense of alienation, not like xenosophy, but like a slightly perverse version of that? or how would you relate this alienation to xenosophy? *P2* well yes it was a less sophisticated form of alienation, almost as comon as it is today, yet nothing to do with the way we live our otherness now. aliens used to scare people.



www.futurearchive.org - conversation for radio/ 1

TAKING YOUR ISSUE WITH UTOPIA (LONDON, NOVEMBER 2206)

P1 ..i miss it

P2 oh, you miss it..

P1 ..i must say i miss it, feeling very ambivalent about..

P3 toda..

P1 today, yeah

P2 socie..

P1 i'm feeling very ambivalent about it, although there's very serious issues with the 21st century. i don't mourn, but i still feel it was an interesting place to live, interesting time to grow up..

P2 well, even back then i was already frustrated with the tameness of society, and i do feel that contemporary society is amazingly tame- when you do have everything provided and you do feel that everything is nice, well, sometimes you just have to burn it down.

P1 yes, not enough destruction.

P2 playing with destruction and playing with..

P1 ...when you could still have amateurism, i miss amateurism

P2 simple experimentation without having to..

P1 ...or when you had to do a shit job then doing something for fun was like a real release, and now... doing strange things with electricity, you can do it every day if you want! and it’s still interesting, but yeah..

P2 the drive to escape and.. boredom and frustration was such a powerful motivator, and struggle did empower those people who could rise above it. the fact that most people could do nothing but struggle was a problem back then, but now perhaps we don’t have enough struggle. so without struggle we don’t have the need to go forward, and how much is our society now stagnated? we don’t feel we have to fight for food, we don’t have to stuggle everyday...

P1 i know. yeah, our children... they never had to worry where the next meal is coming from, they never had to..

P2 everything’s nutritious, we’ve got rid of bullying, we’ve got rid of antisocial behaviour, we’re all nice and good- but...

P1 it wasn’t so easy in our days

P2 it wasn’t so easy in our days.

[...]

P2 it is just... you know, you do have to miss the fact that we hadn’t solved so many problems.

P1 yes and str... not struggle, but theres always something interesting going on when things are fucked up. being fucked up essentially drives... not progress, because that’s again a very 21st century term, but it drives.. it dirves imagination. when the needs are extreme, then the ingenuity and the intensity of peoples communication, of working together is much more interesting, and you can’t really create that artificially. and the historical events, you know, the needs that are driven by cataclysms of various sorts are always intense and interesting and complex and i don’t think that there is any way of recreating those artificially.

[...]

P3 i found this intriguing term a lot in the archives, “intellectual property”, and though property in itself is a concept i didn’t grow up with, having been born in the 22nd century, i read up on that and can still get the idea, i think. but “intellectual property”?

P2 nobody knew what it was back then, except some people felt they could profit from it-

P1 i think it’s- i can’t remember what it was, it was... it never quite made sense at the time and i still don’t quite understand what it was. i think it... pete, can you explain this?

P2 some people got to claim ownership of “ideas”. and therefore those ideas were owned by them, and owned by them in a way which claimed no one else could use them...

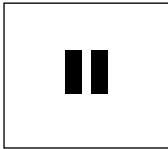
P1 yeah, it was a very peculiar thing, it was a very very... i mean... people claiming ownership of non-diminishable resources, which doesnt have any relationship to the cost of exchange- you could reproduce

an idea as many times as you want and you wouldn’t really lose anything from it, in fact, you have most to gain from it, but-

P2 -back then we didnt know that.

P1 i mean that was really the e... i mean that was really the beginning of the e... when that system dis-integrated in the early 21st century, that was when it became obvious that all the other systems of resource distribution were also going to be coming apart, because once it was clear that that really didnt make any sense economically. when you looked at the problems you were trying to solve with economic systems, protecting ideas from exploitation by anybody who wanted them just didnt make any sense...

[...]



www.futurearchive.org -saul and peter

NEGOTIATING SPEECH AND ORGANIZATIONAL PRACTICES: FIELD NOTES AND REFLECTIONS FROM TWO COUNTER-G8 (2007) INITIATIVES.

Anja Kanngieser/Manuela Zechner
June 2007

Over a three week period during the end of May into mid June 2007, a variety of political and cultural events took place in anticipation of, and response to, the G8 meeting in Heiligendamm, Germany. These included alternative summits, workshops, conferences, plenums, art exhibitions, concerts, and of course demonstrations and protests.

Two of these events, the summit: non-aligned initiatives in education culture and the Block G8 blockade action have, despite their radical differences, struck us as particularly compelling as they confronted correlations between speech and praxis in regards to self-organization and accessibility, and the discourses surrounding these.

Throughout and after the two events we considered questions around recent conceptualizations of alternative (non-state affiliated and neoliberal-critical) organizational models and how these could be practically realized. For instance, how can other worlds be possible, and what would these require in terms of shifts in organizational strategies and alignments? How can ideas of horizontality and direct democracy function when put into practice in different milieus? What kinds of symbolic capital come into play in different milieus? What role does visibility play with respect to such events and how do they try to circumnavigate the problems emerging from a need to be visible? And how can we conceive of methodologies for organization that avoid replication of relationships of dominance, specialization, and exclusion?

What we were specifically interested in was how we could trace and address the lines of coincidence and rupture occurring between what was said and what was practiced. We chose to investigate concepts that have gained momentum in recent years, yet are idiomatic in the rhetoric of different organizational practices including neo-liberal economic and social policy as well as critical activist movements: such as transparency, accessibility, collaboration, flexibility, and heterogeneity. We wanted to investigate how discourses around those terms are embedded in the organizational practices of particular G8 counter movements that we participated in.

This text presents a few of our reflections arising from these two specific initiatives, which we both participated in to varying degrees. For this reason we are only able to speak about what we experienced during the events and their immediate aftermath; what we saw, felt, and heard, and what evolved through processes of conversation with others that were present. In addition to these experiences locate our analysis in official documentations; calls to action, websites, flyers, brochures and media coverage to further locate our analysis. The research we conducted is therefore embedded in contexts that are necessarily highly situational and relational, and consequentially partial and fragmented.

Much of this investigation was informed by dialogues and queries, by attempting to negotiate through and around tensions between theory and praxis, or rhetoric and action. While we would certainly not argue that theory or rhetoric in itself does not have the potential to create or intervene

in events, our primary concern here was the practical realizations of organizational ideas designed to provide alternatives to dominant hierarchical and representative democratic structures. This focus on the very material aspects of the events and how they developed means that much of this text is informed by observant participation, which is in part manifest by an unfortunate (and perhaps superfluous) relegation of theory to a supplementary position. However, our intention with this text was simply to contemplate some of the structural mechanisms of these two organizing bodies, and to offer our initial responses not as conclusions but as impetus for ongoing exchanges on how we could realize alternatives to the exploitation and domination characterized by the velocity and ubiquity of global capitalism.

A contextualization: the new organization of dissent

The question has always been organizational, not at all ideological: is an organization possible which is not modeled on the apparatus of the State, even to prefigure the State to come? (1)

Both the summit and the Block G8 emerged explicitly from within socio-political and cultural networks concerned with addressing inequalities associated with neoliberal capitalist conditions. In concurrence to this, a concern of such networks has been the reevaluation and reinvention of political resistance, in order to shift away from ideological and organizational structures that replicate hierarchies culminating in dominance and exclusion.

These new organizational models adopted by resistance movements (particularly those critical of global capitalism and economic rationalism) have increasingly developed over the past decade or so. Aspects of these have been visible, for example, since the Zapatista uprising in Chiapas in 1994, and spectacularly during and post the anti-WTO protests in Seattle in late 1999. This has been in part influenced by the acceleration of globalization, which has prompted new technologies and socio-political and cultural mechanisms through which activism has been integrally transformed. The Seattle protests inspired and shaped much of the protest actions in the succeeding years, such as counter-G8 activities and protests, specifically through its use of the Internet achieved a gathering of unexpected scale. (2)

What denoted those events such as Seattle as indicating a paradigm shift in the articulation of protest was what was later conceptualized as the “movement of movements”: the temporary convergences of multivalent disparate international individuals, groups and organizations to voice dissent against corporate driven globalization and exploitative models of free trade. This movement not only consists of protest but also incorporates counter-summits, World Social Forums, all kinds of networks, initiatives, activities and structures.

What became clear in the Seattle event was the emergence of new networks and webs of resistance, which were comprised of linked constellations of participants and priorities united in response to the global inequalities created through neo-liberal trade policies and economic rationalism. These networks were predominantly established by independent factions in attendance, detaching themselves from the constraints of traditional representative parties and institutions. Critical of the operations of power in such structures, these networks manifest alternatively to the archetypal hierarchical organization or party models. As David Graeber notes, it is no longer about seizing the power dynamics of the state, but more about “delegitimizing and dismantling mechanisms of rule while winning ever-larger spaces of autonomy from it.” (3)

Unlike forms of decision making and representation reminiscent of sovereign governance, networks (as was clear in Seattle) do not have a leader; command and control mechanisms are fluid and decentralized, and are nebulous

and open enough to be able to accommodate diverse interests and agendas within an aggregate focused on a singular target. The concentration on ideological affiliation and conflict is replaced with an intention to create different methodologies and forms for organization, participation (as opposed to delegation), consensus (as opposed to majority) and exchange. In this process, a proliferation of hybrid organizational instruments and techniques are constantly being tested and debated.

For Michael Hardt it is precisely this network format, and the arenas opened up by these experimental organizations, that allowed different groups with different agendas to come into contact with one another in a productive way during the Seattle protests. Hardt argues that such networks replace oppositionality with multiple positions; the dialectic is superseded by triangulations of third, fourth and indefinite points of connexion. As he states,

This is one of the characteristics of the Seattle events... groups which we thought in objective contradiction to one another – environmentalists and trade unions, church groups and anarchists – were suddenly able to work together, in the context of the network of the multitude. (4)

Although Hardt’s account here may be interpreted as somewhat generous, the adoption of the network format does actively move to transfigure the ways that activist groups and agencies relate to one another, to greater or lesser success. What is attempted through the spaces opened up by these explorations and re-imaginings of constituent powers is a re-invention of notions and practices of consensual and direct democracy.

The G8 in Heiligendamm, Germany, June 2007

So how was this recent history and context of the global resistance networks manifest in Germany? (5) The two case studies we are examining represent constituents of these international alliances. Both proclaimed to be invested in realizing non-hierarchical organizational processes, which involved the deliberate concatenation of heterogeneous participants, new forms of action, transparent processes and open accessibility.

The Block G8 blockade was instigated during the final days of the weeklong counter G8 program in and around Rostock and Heiligendamm. The larger program consisted of numerous demonstrations attracting crowds of protesters (around 80.000 for the International Demo on Saturday June 2nd; around 15-20.000 at the migration demo June 4th), workshops, an art space, concerts and an alternative summit as well as opportunities for more informal meetings (6). Three camps were constructed for the campaign at which action trainings, info sessions, plenums and social events were also held. The blockade began on the official inauguration of the G8 summit for 2007, on Wednesday 6th June. It was conceived to span the duration of the meeting, which it succeeded in doing. The blockade itself consisted of thousands of people sitting and standing, sleeping, dancing and generally socializing on main transport avenues to the meeting place. The event itself seemed to be met with great pleasure by those taking part and it was often relayed that the blockade had the atmosphere of a festival, which was strengthened with sound systems in some parts and a sense of solidarity and caring throughout. The blockade occurred in unison with autonomous blockades, however for many, due to the magnitude of the participants, it became an iconic event. By the end of the series of interventions, it became progressively difficult to distinguish the boundaries of Block G8 from many of the other blockading actions.

The summit around “non-aligned initiatives in education culture” was an event held in Berlin prior to the G8, and may be seen as an attempt to organize a meeting in a context similar to the World Social Forum. This format was not based upon protest but resembled more of a congress or conference. It drew upon specific ideas, histories and

discourses (e.g. non-alignment, summit, self-organization, un-learning, etc) which involved much academic reference and language. The three days of summit were comprised of 60 parallel events that included presentations, caucuses, and workshops. It was re/presented by a language that structured these as radical fora for exchange, debate and action. This was to become possible via access to large amounts of space and a gathering of around 200 people from divergent backgrounds and approaches (art, academia and pedagogy, activism, union organizing, hacking, journalism, sex work, etc), the generous offer of spaces for those to meet as well as the availability of some travel grants. Through the presence and placement of various established academic personalities and a somewhat centralized way of programming, a dominance of certain discourses and practices emerged that seemed to exclude a range of more activist and grass roots approaches and viewpoints.

What relates these two events in our minds, aside from the organizational intentions, was how certain characteristics of centralization and governance managed to permeate the actualizations of what were, at least discursively, promising speculations for practical mobilization and action. While rhetorically almost faultless, some of the manifestations of these sentiments left space for more to be desired.

While both events were often pleasurable and provided ample opportunity for dialogue, learning and creativity, we find it important to analyze some of the tensions and contradictions that erupted in order to locate the quite considerable potentials of such endeavors. For, when judged under value parameters of success or failure, these initiatives become less interesting than when their internal mechanisms become exposed for reflection and further experimentation.

Block G8

Before and during the counter G8 mobilizations, which took place over a week in Rostock and Heiligendamm, extensive coalitions of affinity groups and movements were formed to collectively organize and assemble blockades designed not only to disable the traffic of delegates, workers, goods and services to and from the meeting, but also to make the breadth and density of the resistance against the G8 and its mechanisms internationally visible. Comprising one segment of the larger weeklong constellation of counter G8 demonstrations, workshops and actions taking place in and around Rostock and Heiligendamm, the blockade was interesting to us due to its potential longevity and consequences as a protest action. Additionally, more than any other of the actions it was a direct gesture of mass civil disobedience, designed to sustainably reiterate dissent and resistance through the many diverse and not necessarily associated networks and individuals intending to remain in cooperation and solidarity until the objective of blockading as many roads for as long as possible had been attained.

The predominant call for blockading came from an alliance of over 128 groups including radical left, church, environmental and anti-nuclear, trade unions, youth political parties, non-violent action groups and anti-fascist and anti-racist groups conceived under the slogan of “Block G8. Move. Block. Stay” (7). Whether this was intended to function as the principal blockade of the event is unclear, however what was clear was that due to the sheer quantity of different groups involved in, or supportive of, the organizing process and enactment, and the aim to blockade to function through corporeal mass over any other means, the high number of activists taking part (over 10, 000 covering two major roads leading to the summit, with other autonomous groups blocking two other thoroughfares) ensured both mainstream and alternative media attention.

In order to generate as much participation as possible, a number of calls for the blockading action were circulated by some of the organizing groups, including an umbrella Block G8 call, as well as from FeIS (Für eine linke Strömung/ for a left wing current), the Interventionist Left, and various Antifascist factions. Common to all was a particular

evocative rhetoric of global solidarity, heterogeneity and liberation from ideologies of domination and discrimination associated with capitalist and state machinations. Assurances were made to radical and open modes of organization that not only acted to “delegitimize capital’s domination, neoliberalism, and therefore the G8” but also, “ultimately implies at the same time to reinvent the left and the social movements” (8). It was also argued that the event would arise from new conceptualizations, as outlined in the Block G8 FAQ,

Block G8 is a completely new concept, woven together from our manifold experiences, incorporating the advantages of many strategies of various political traditions. (9)

In order to look at how a relationship between a delegitimation of neoliberal capitalism and radically new strategic organizational models could be discerned, it seemed necessary for us to examine the rhetoric surrounding “horizontal” and consensual, post representative methods of social and political organization in regards to the Block G8 campaign, and directly address issues of flexibility, accessibility and transparency that were made visible.

Organizing Block G8

In their call to action, the Interventionist Left made reference to a broader context of political activism that we have introduced as inferred by the term, which,

...since Seattle, has been called the “movement of movements”. “We” refers to a global constellation of emancipatory politics that extends beyond the left, as well as the older and newer social movements. (10)

Typical of the concept of the “movement of movements” and the resistance against global capitalism are certain strategies for cooperative organization and action. In analyzing the construction for the Block G8 event, we found it important to do so in the context of what is inferred by the “movement of movements” and how such a discourse operates as indicating alternative models of decision-making processes. As outlined in the introduction, associated with the “movement of movements” is a mode of political organization that espouses horizontality, self-organization, networks, consensus, direct democracy, and multiplicity, over hierarchical or sovereign models, and representational politics.

Unlike previous modes of organization in which ideology or the party was central, this form of organization relies heavily on transitory convergences of manifold micro networks, individuals and affinity groups coming from different spaces of the “left” spectrum, from conservative to autonomist, under a common goal or intention. In the case of the organization for the Block G8, this was reflected in the diversity of the groups in support of, and involved in, the development of the campaign.

Aligning itself with this conception of the movements of movements, the praxis of the G8 organizing bodies made attempts at overcoming some of the problems associated with previous “vertical” organizational processes. However, despite the rhetoric of flexibility, heterogeneity, horizontality, and non-representationality, it became clear to us that some material tensions and limitations nonetheless actualized and required further extrapolation and exploration.

“This is what democracy looks like?”

One of the catch cries heard resounding throughout many counter summit demonstrations in recent history has been “this is what democracy looks like!” One of the explicit calls by FeIS was for “equal rights for everyone” (11). In thinking about this organization of dissent, it seemed to us to be urgent to investigate what some of the practical realizations of such sentiments might mean for the internal structural mechanisms and strategic processes of the Block G8 action specifically, and more generally in the context of a mass mobilization necessarily made up of singular and collective

national and international players presenting polyvalent interests, desires and agendas.

Like many of the recent mobilizations against state institutions and political summits, a preoccupation with global networking and solidarity meant that a significant number of international actors participated in the counter G8 interventions. According to reflections from a debriefing session held in London in late June 2007, this was estimated to be around 30 percent. This percentage was comprised largely of European activists but also included activists from the Asia Pacific region, Africa, North America, South America and Canada.

The presence of international actors in the later stages of the decision-making procedures with no tangible prior involvement exposed an element of disjunction. The fact that the organizational process had begun far in advance of the counter G8 events meant that as international participants with no access to previous meetings, our first instance of contact with the action committee occurred either shortly before leaving for the protest or a few days later during discussions held at the camps (specifically Reddelich). These plenums were held frequently on the days directly preceding the action, at an even accelerated rate on the day before the event and primarily consisted of interlocutors or spokespeople from each affinity group coming together to apparently consolidate logistical aspects of the action and to act as information carriers between the macro and micro networks and collectives.

Flexibility

After conversing with a number of people involved in the meetings as members of affinity groups, participants of the actions, and through different debriefing forums, certain apprehensions were brought to light, surrounding issues of flexibility, heterogeneity and transparency.

Because of the specific geographical location of the organizing committee (based in Germany), many of the international actors were absent for the long term planning of the blockade. When it became possible to engage in discussion, the procedural operations and forums in which they occurred appeared to be fundamentally striated. Amongst a number of the people we spoke to, there was a general feeling that this inability to be active in the process led to an alienation and exclusion from the decisions that were made. It was frequently commented that it seemed as if the strategies had been rigorously predetermined and sedimented so that any attempt to offer suggestions or alternatives was, while met with hospitality and generosity, nonetheless basically impotent to effect changes. This in itself was not surprising, or even particularly unreasonable.

Clearly it was necessary to develop structures and establish certain protocols in order to mobilize a sustainable and functioning mass blockade. What was difficult however was that despite the rhetoric of flexibility and horizontality, as international participants there was an impression that as a central organizing committee had been previously established, it was almost impossible to gain access to or intervene in the action process.

Block G8 did not at any time allude that this would not be as such, and were in fact were openly supportive of actions occurring autonomously to their central blockade. Nor did they advocate themselves as the paramount action. Through all the disparate media they presented themselves as but one option for intervention. Despite this there was the impression that the blockade was to take centre stage, at least quantitatively, and all other actions were destined to remain peripheral and diffuse. This may have, in conjunction with a range of other factors, consequentially become the case due to their sheer presence and visibility in comparison to other initiatives which was partially due to their necessarily high levels of organization and public recognisability (which extended to include a website, newspaper and other material publications, action training days, regular meetings, t-shirts, jingles, banners, badges etc).

Heterogeneity

In one debriefing issued in late June 2007 by some autonomists in Berlin, an acknowledgement was made that due to problems plaguing their own organizational and collective processes and to poor information infrastructures, a number of activists had ended up supporting and participating in the main blockade rather than constructing autonomous actions (12). It is also not unviable for us to imagine that other individuals, or affinity groups, unaffiliated or unfamiliar with the constellation of established social and political movements, were also spontaneously drawn to the Block G8 initiative, not only in solidarity but perhaps also due to confusion, lack of information, or experience.

The intention of the Block G8 to be inclusive of all people wanting to participate in the blockading action meant that it was perceived to be a safer option for activists either less experienced in blockading or not desiring to partake in more aggressive direct action, which constituted almost the majority of attendees. Unfortunately this gesture was tinged with the slightly paternalistic tenor of the organizing process, which ultimately transferred the responsibility of logistics from the participating individuals to the action organizers. Throughout the calls the diversity of the blockade was explicitly asserted. As was written in both the Block G8 FAQ and the call to action

The Block G8 alliance is composed of people and groups with very different backgrounds experiences...thousands of people from different political, social and cultural backgrounds can take part. (13)

While the legitimacy of encouraging people from all different orientations and positions to participate in unison is not being critiqued here, what became apparent to us in the execution of the blockade over the two days was the assumption of a homogenization of interest and criteria for action on the part of the organizing committee. This was particularly dangerous, as due to unrelated and potentially unforeseen situations, the Block G8 mobilization became at some stages the most viable and influential option for action for many activists. This was signified by its population in quantitative comparison to other autonomous actions and blockades.

In one London debriefing the comment was made that there might have been a sentiment present of “they [Block G8] would block people who broke their guidelines before blocking the roads?” (14) This expressedly highlights one of the downfalls of the high visibility (and hence allure), and the rigidity of organization that marked the blockade. Whilst espousing a discourse of diversity and multiplicity, it seemed that some participants felt as though once committed to supporting the blockade, a number of constraints or restrictions were immediately imposed, negating any larger sense of heterogeneity, choice or space for contradiction. What became apparent was an increasing impression of closure and finitude leaving some feeling frustrated with an inability to be differently (perhaps more actively) involved. This was exemplified during the blockade through the spontaneous caucuses held to decide further courses for action (which even at some points began to include core Block G8 groups), and in the flow of individuals and affinity groups between the main blockades and other locations, lending solidarity to smaller and more precarious barricades and campaigns.

Transparency

The tendency toward inadvertent homogeneity and the reactions surrounding closures in dialogues and dissatisfaction to some extent intersects with what we might consider as contradictions of transparency that were also present. As the Block G8 FAQ stated,

It is important for us to create a situation which will be transparent for everybody. (15)

For the Block G8 action, transparency was presented as a strategic means by which to not only mobilize more members of the public to support, and engage in, the mass

blockade, but also as an attempt to gain visibility as a tactic for de-escalation of state repression. What becomes clear in analyzing both the texts and praxis of the Block G8 is that the notion of transparency is very nearly conflated with visibility and magnitude.

Whereas media and information on very customary elements of the action were made available publicly, and while it was possible to partake in action training, buy a t-shirt, make a banner, download the jingle, or print out and distribute flyers, it was difficult to meaningfully participate in the organizing process remotely (despite the clear online presence of the campaign), and it was almost impossible to find logistical data: proceedings from meetings, information on quality and quantity of input from supportive and/ or participating groups, financial sources, and methodologies of decision making.

The practical motivation for designating decisive facets of the process vague for protection against accusations of illegality and avoidance of state repression is not to be overlooked here. In Berlin and Hamburg, many activists were observed and controlled by police for months before the event, which culminated in a series of raids and confiscations of equipment and materials.

However, the ambiguity (and even omission of) infrastructural constituents such as these also meant that some felt that integral information remained obfuscated. This extended to a more pervasive dissatisfaction when crucial information relevant to the action was not disclosed to all participants until the very last minute. Sharp criticism arose from some activists on discovering that the organizers had notified the police of the termination of the blockade but had not made either the termination point, or the negotiation with the police, public to all participants themselves first. For many, this culminated in a feeling of being non-consensually represented, and in some cases, of resentment and futility.

The risk with making a claim to this sort of transparency is that it becomes easy to assume that an abundance of information signifies comprehensive disclosure. When organizing a situation like the blockades at a summit protest such as a counter G8 it can be tempting to speak of, and for the multitude, to speak of singularities moving together to create something new, but to reduce the thousands of individuals into a faceless mass who can be assumed to have the choice to participate, unthinkingly surpassing the reality of individual desires, experiences, knowledge’s, suggestibility and insecurities and how these can effect that choice.

This unintentional overlooking of such factor’s, along with other crypto-representational maneuvers was present in another event prior to the Block G8 campaign, the “summit in non-aligned initiatives in education culture” (hereafter summit), and it is to this that we now turn.

Summit: non-aligned initiatives in education culture (16)

Summit was a three day event (24 – 28th May 2007) conceptualized by a group of six people involved in art, theory, and to some extent activism (Florian Schneider, Irit Rogoff, Kodwo Eshun, Nicolas Siepen, Nora Sternfeld, Susanne Lang). The promotional materials that were released in relation to the *summit* (texts and calls for participation, websites, posters in Berlin, printed program, flyers as well as interviews and calls on mailing lists and in journals) were written with attention to contemporary cultural, arts, activist and political arguments. The *summit* appeared foremost as a project that was inspired by theoretical propositions, discursive interplay and activist practices. It aimed to offer a framework for the relation of rigorous theoretical projects to initiatives in education, activism and art.

In what follows, we will isolate some of the notions and phrases that were used in curating the event, and reflect upon the forms of action and organization they insinuate

and how they came to shape the event itself. One of the main problems we aim to address with this paper is the relation and correspondence between discursive and organizational modes of setting up events or projects. How can the proposal of a discourse determine the facilitation of a project, and vice versa? Attempts to generate new concepts and forms of action took place at the intersection of various discourses. This raised questions about the positionality of those involved, the propagation of certain concepts and not others, and the distribution of power throughout the event. Our interest here lies primarily in looking at the vocabulary and theoretical framework the summit engaged and the way these assertions and ideas played out in terms of the practices of organization, hosting, collaboration, inauguration and sharing within the event.

Collaboration

The use of the notion of collaboration in the context of the *summit*- much like with other concepts- was shaped by the prior investigations of its organizers, such as a text by Florian Schneider (17) and an interview with him and Irit Rogoff, in which he states,

SUMMIT is definitely [sic] a collaborative environment which can be used in order to generate some more fragments of a contemporary theory of collaboration. The theme of collaboration intersects with questions of “interest”, “hospitality”, “seriousness”, “curiosity” etc. on which we are planning a series of specific workshops. (18)

From this we surmised that the organizing committees idea of collaboration is based upon a shared acceptance of different ideological positions and intentions, participation and negotiation, as is stated in several *summit* texts as well as the text by Florian Schneider.(19)

The intention seems to be not to define collaboration as such but to keep elaborating on it, to see what kinds of contracts, expectations, and histories make for what kinds of collaborations. The means of finding this out would itself be collaborative. How does one set up an open collaborative project whereby not only all those involved self-authorize to collaborate, but also actively invest in and decide upon the course of the project? If we see collaboration as a transversal, open, consensus-based and transparent practice that is critical of its own organization and dynamics and dependent on constant feedback between its participants, we might examine this in relation to the organization of *summit*. What would it mean to open spaces for collaboration within a three- day formal and informal meeting before the G8? On one level it would mean making spaces that are accessible and self-organized, self- reflexive, self- regulating as well as connected to current political events, debates and activist strategies. The notions structuring the event would have to be proposed as open guidelines. The *summit* set out to facilitate this via an open internet platform that was accessible some months prior to the event, where the shaping of both discourse and event could be witnessed and interfered with. An events program that partially auto- curated through an open call for proposals of activities was accessible online, and the suggestion of specific formats such as caucus, workshop, conversation and working group as much as the involvement of persons and initiatives associated with activism as well as academia, education, and art (see the *summit* program) seemed to reflect ideas of collaboration. Still that was not the end of it: if collaboration were a common framework or moment but not a shared strategic or ideological position, how would the summit constitute such a space?

The question is: How can we find new ways of analyzing, recognizing, decision making and working together without a common ground from which to operate? (20)

It takes common ground to bring people together for a “summit on non- aligned initiatives in education culture”, and while the motivations and backgrounds of participants may have been diverse, the majority of participants came from the worlds of academia, art, critical theory, and to some extent activism (people involved in all kinds of radical

practices). We would locate one of the biggest problems of *summit* in the fact that the most common link between participants was Goldsmiths College London (specifically the Visual Cultures department), with which a large part of the contributors and attendants were affiliated (three people from the facilitating committee came from Visual Cultures department). This came to appear to us as problematic insofar as the idea of non- alignment (which will be further examined) insinuated that this would either have to be avoided or directly addressed.

The last night at the *summit* (Sunday 28th May) witnessed the eruption of a debate about the representation of smaller as well as local initiatives, a felt imbalance between established theoretical positions and less visible activist projects or praxes as well as a questioning of the *summit*’s engagement with the imminent G8 meetings in Heiligendamm and initiatives and actions that were concurrently happening in Berlin and elsewhere. During this spontaneous discussion, intense exchange and reflection on the event itself came about, whereby a wide range of participants and delegates became vocal and confronted each other as well as the organizers. Much of our critique draws on the comments and suggestions of those who had felt at odds with the setup of *summit*, as most visible during the final debate.

The ways in which the hopes for an open space were disappointed were to our minds largely linked to the dominance of certain discursive modes within the main theatre hall at the HAU1. The hall somewhat functioned as the representative site of what the summit was programmed to be. It was the only space with a centrally curated program, while the other self-curating events (one could register these up to the last minute) could be proposed on an open and on-going basis and were programmed into various spaces around the main hall (according to requirements for technical equipment which was well installed in café, workshop spaces, and foyers) as well as in two art-affiliated spaces nearby in Berlin (Bootlab, UnitedNationsPlaza).

The program curated by the organizing committee featured a list of prominent names, no doubt of benefit to the attendance and visibility of *summit*, however the associated events often did not leave space for feedback and hence did not end with lively discussion. It felt like the various smaller self-organized workshops and presentations in other spaces were somewhat disconnected from the more prominent and canonical knowledge’s rehearsed in the main hall. As a central space it attracted the largest amount of visitors while allowing for migration from one event to the other, leaving people the possibility to listen and join into talks in either venue- at the HAU1, there were mostly three events taking place concurrently, and the main hall could be entered and exited through six doors. Interestingly, despite feeling frustrated by the course of presentations there, many people still found themselves drawn to the main hall. This is not to say that there were not many fruitful conversations and meetings both within and outside the main hall, but the problem appeared to lie with communication between a high profile program and small events and workshops. Rather than in close exchange with the curated program, the smaller events appeared to somewhat orbited the brilliant discourses thereof.

Particularly for those involved in activist practices, there was a sense of disconnectedness from the immediate local and political contexts (Berlin and the G8), where there were thousands of activists protesting, preparing for actions and running events. On day two of *summit* there was a large demonstration march against the privatization of education happening concurrently which failed to be referenced at the HAU and other venues. It was due to the apparent virtuosity of the main hall presentations that a significant part of the participants felt the main representative space was closed to intervention or other kinds of reference. Insofar as discussing *summit* as a host of collaborative processes, one might attest that the space for debate and questioning that would prioritize a reciprocal learning over a univocal learning only partly emerged. Achieving this further might have meant exiting the conventions and spaces of theory

and art in order to share more diverse references and experiences. As often happens with ambitious events, visibility came into conflict with accessibility at summit.

Self- inauguration

How would the different participants and public respond to the proposals at hand, taking into account their differing backgrounds as writers, artists, activists, theorists, union organizers, students, teachers, etc? What does it take to self-inaugurate in a space such as the main hall at HAU1? Irit Rogoff made a poignant comment at *summit* about the kinds of capital required for accessing and participating in such spaces- the access to discourses and vocabularies (i.e. education) as well as the time (i.e. money) needed to participate in an event such as *summit*. It seems, particularly in the context of learning, a highly relevant and challenging project to open out a space for thinking about, debating and sharing our experience and engagement with the concepts of education, learning and knowledge. A central aspect of this must be opening up these fields and the connected sites as much as possible to persons not in possession of the preferred kinds of capital. The attempt to move learning and education away from the infusion of an individual with cognitive capital that counts on global knowledge markets (such as liberal arts education that caters to the Creative Industries) seems at the heart of *summit* and was debated quite a bit within and in relation to it. It appeared very hard to move beyond the set of canonical knowledge's that were proposed at the center of the event. While aiming to be open, flexible and accessible, discussions at the main hall required a fairly solid knowledge of the specific discourses at hand, as debates in this space were very theoretical. While theory must not necessarily inhibit, the way it is set up appears an urgent problem to address.

In terms of the conditions for responding to any proposal and self- inaugurating in this context, transparency seems key, which in the case of *summit* was attempted but still complicated by the abstract ways in which the event was outlined and formulated- it was not always evident how summit was meant to function in concrete terms. Non-alignment, Self- organization, Self- authorization, Self- valorization, Self- inauguration, Collaboration, un-learning, un-organizing, urgent thought, making theory urgent, history lessons, etc were some of the terms structuring the debates and underlying curatorial decisions, and as proposals attracted much curiosity and interest. People came from many different parts of the world, with different expectations and investments. It appeared that at the event many felt unsure about inscribing themselves in certain spaces as contributors or vocal presences, because it was not clear what translation could legitimately be attempted between these “open” concepts and various discussion formats. While different investments and expectations seem to us desirable, transparency remains a key point when organizing an event that invites for participation, contribution and collaboration. The summit website offered a kind of FAQ section, answering five main questions in relation to the proposed vocabulary and call for *summit*:

“Non- alignment” (21)

The main question we found ourselves facing with respect to non-alignment was to what extent the practice of non-alignment, as used to describe the initiatives present at *summit*, would have to be rigorously applied to the organization of the event summit in itself. Considering that the event had been conceived in collaboration with large institutions such as Goldsmiths College/ London University and Witte de With/ Rotterdam, and funded by the Culture Foundation/ Germany, there was doubt as to how “non- alignment” could accommodate such support. The mode of non-alignment was of course not meant as a dogmatic or separatist stance, but one might argue that the aforementioned institutions can be seen as dominant centers for the production of particular discourses around art, culture and politics. Since it was the network of people surrounding those institutions that were prominently

programmed into the main theatre hall, *summit* appeared as somewhat aligned. We wondered how hosting or encompassing other kinds of speech and initiative would be attempted under these conditions, and how familiar or established knowledge's could be superseded- as the proposals of “un-learning” and “un-aligning” indicated. If the question of (non-) alignment was to be at the heart of the *summit*, then its translation into open practices of curation, organization, facilitation, participation and speech was to be highly relevant to the success of the event. If the conditions and spaces for organizing and contesting this are not made extremely transparent, the alignments and relations between actors (specifically organizers but also institutions) can come to obstruct processes of engagement.

“Summit”

The decision to run this event as a “summit” seemed to be based on the immediate political context of the time (G8), as well as a certain format of meeting and the roles played by its attendants:

SUMMIT is neither a conference nor an informal forum or open space. It is designed as a gathering that borrows the grammar of the dramaturgy of meetings of heads of state -- just a few days before the G-8 meeting in Heiligendamm near Rostock is taking place.

SUMMIT is an experimental setup designed to find out what happens if individuals, agents and protagonists of a multitude of projects and initiatives come together as delegates but can no longer speak on behalf of an institution, an interest group, a professional organization or a branch, let alone a nation state.

SUMMIT ignores the logics of representation and replaces them with certain notions of access, self-authorization, and collaboration, which we analyzed as main characteristics of emerging new subjectivities that are constitutive for the concepts of “activism” and “participation”. [...] (22)

To some extent, at least rhetorically, the idea seems to be to turn the exclusive format of a conventional summit on its head, offering the role of delegate to potentially anyone and setting up divergent spaces for negotiation and multiplicity. However the distinction between facilitators/organizers, delegates/contributors and participants/ attendants/ audience was formally maintained during *summit*. Prior to the event, the website encouraged people to register as delegates- which meant initially prompting acts of self-authorization at the same time as a representational framework for participation.

In most cases, contributors as well as audience came in order to talk about a project, practice or group- so that an exchange of strategies and experiences could take place- however presenting themselves as individuals and not in the name of institutions. The typical summit- format as seen at the G8 implies varying levels of access and officially assigned roles, which was hardly what *summit* set out to reproduce. There were moments however when we could clearly distinguish a periphery or second level from a central space. The many attempts to break with this -on the part of organizers as well as participants and attendants- were partly fruitful, such as breaking with the architecture of a theatre (stage- auditorium) and proposing amendments to the formats as well as space. It however remained clear that it would be down to the facilitating committee to finally decide about the course of events.

Self-organization

There seemed to be great potentials in the modes of self- organization proposed by the summit as well as within activist practices such as the mobilizations against the G8. Operating on a horizontal basis is crucial to such projects, and the creation of conditions for this to occur is a difficult task. *Summit* undertook various attempts to live up to practices of self- organization, 1) through making spaces for speaking about and practicing them, 2) through allowing

for a part of the program to be non- centrally organized and remain flexible. The *summit* drew together a broad spectrum of self- organized initiatives for discussion and hopefully the various relations and conversations that took place informally as well as formally, including the heated debate on the final evening, can bring forth different links and collaborations that go beyond the three-day space and conditions of the *summit*.

There was the intention of producing a jointly written and edited declaration at the end of the three days, which would, potentially, be presented to the European Ministers of Education. (23) The conflicts and imbalances outlined above led to a general disagreement over the idea of a declaration. Our impression was that this was not only because of the participants rejection of formats such as declaration or manifesto (and the representational politics this implies) but also because the event only reached a level of intensive communication amongst all involved at the final evening, marking the beginning of a broader debate about how its editing could possibly have been done and who was to be represented in such a declaration. The diversity of approaches amongst participants obviously posed a challenge to any efficient writing of a declaration, and consensus over the discussed matters was hardly achievable or indeed desirable after only three days and amongst such a large crowd of actors. The size of the *summit* probably accounted for many of the problems that occurred- solving these on site would have required enormous efforts of rearrangement and time dedicated to addressing possible infrastructures for facilitating joint discussion amongst some 200 persons.

Aside from the idea of a declaration as a way of recording and condensing what had been said at *summit*, and as a starting point for a new project, there are possibilities of creating fora that may build on the process of bringing together initiatives in learning culture, operating alternatively to the commercialized systems of knowledge production and sale. There was a shared feeling about the urgent necessity to establish new modes of sharing and forming knowledge, as well as instigating and furthering platforms, databases or even parallel institutions that would allow for a collection of different case studies in self- organized initiatives, sharing strategies, methodologies and tools. Open source is one of the means by which such communication and archiving can become possible, and it is important that the way this is done be rigorously open and collaborative, with the aim of finding organizational as well as discursive models that can support such practice. The edu-factory, for instance, constitutes an attempt to draw some of the projects and research around alternatives to privatized and canonized education, and perhaps the summit mailing list will come to serve as a means to work towards something similar. (24) With all the parties involved in *summit*, there is certainly scope thinking these initiatives further.

Conclusion

In this text we have examined only partial aspects from two vastly different initiatives that occurred in response to the G8 in Heiligendamm. Despite their radical alterity, both developed similar problems in terms of attempting to overcome problems of hierarchy and exclusion associated with centralized representative political models. During the course of the events we became aware of issues emerging from the replication of certain tendencies of models of organization they were deliberately trying to deviate from. These were broadly associated with logistical tensions of concretely manifesting discursive sentiments of difference, openness, flexibility, transparency, and heterogeneity.

We recognize both the Block G8 as well as the *summit* as attempts to strengthen and further the neoliberal- critical movements and work upon modes of organization that can potentially go beyond traditional resistance. While both were problematic in their facilitation, we believe that there is great potential in developing these kinds of alternative methods for organization. This requires further rigorous and active contemplation and experimentation on how speech and praxis can function in polyvalent, sustained

and transitory points of coincidence as well as convergence, so that perhaps theory can be made urgent in practice. We are aware that in many collectives and initiatives traversing different disciplines, interests, locations and knowledge's, viable and promising conceptualizations of organization are being developed and set into motion. In analyzing these two specific events, we hope we can help to widen the scope of reflection on how we actualize what we are saying in situations of resistance and expand the boundaries of these initiatives, so that we may collectively continue to make the possibilities of other worlds visible.

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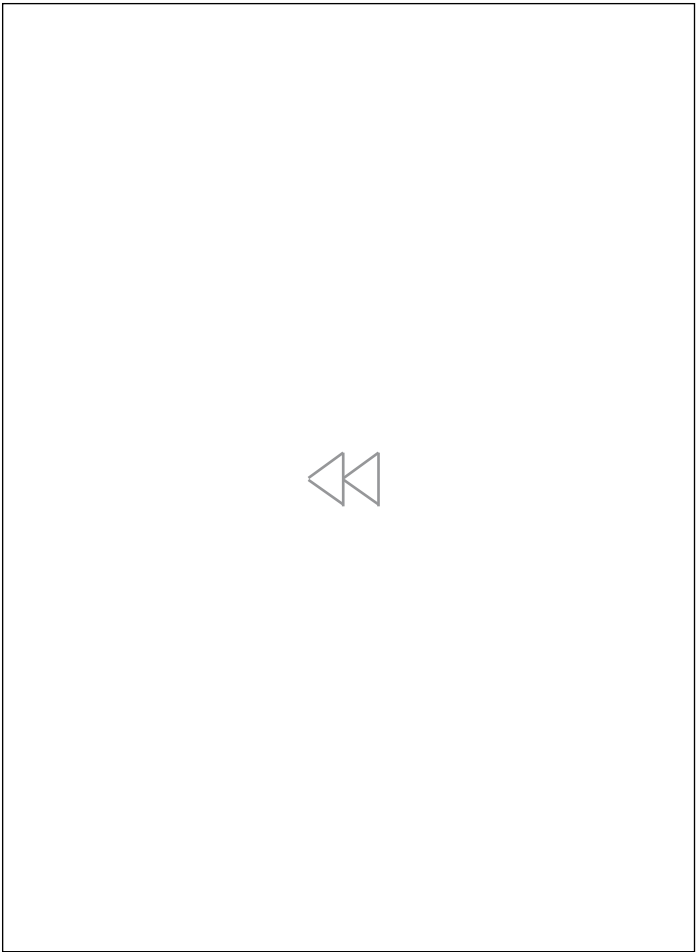
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Anja Kanngieser is a phd candidate at the University of Melbourne, Australia. She has been working on examining the intersections between aesthetics and activism, specifically german activist groups that use aesthetic techniques as a means of articulating their dissent. She is also involved in the future archive project, and works with installation and radio. <http://www.non-specialist.net/>

Manuela Zechner coordinates the future archive project and works with Critical Practice Research Cluster at Chelsea College of Art and Design, London, as well as being engaged in various other collaborative projects in the fields of new media/ art and education. Her current work centers around archives, dialogical practices and future studies. www.futurearchive.org, www.thisappearance.org, www.criticalpracticechelsea.org

COLLIDE/COLLABO were five days of diverse events at Chelsea College of Art and Design, where five graduating students collaborated to present a programme of talks, discussions, workshops and screenings that aimed to bridge art and activism and create a critical environment by engaging with many issues.

25th-29th June 2006
information at collide-collabo.org
documentation of the collaborative process: collabo.omweb.org

Eugenia Beirer/ Robin Bhattacharya/ Jonathan Entwistle/ Grim Svingen/ Manuela Zechner

The cultural/ creative industries

The so-called creative industries are flourishing; in advanced capitalist societies, knowledge and creativity become ever more important for economies. The myth of creativity, and the idea of artistic independence and freedom play a large role in the recruitment of masses for production as well as consumption of knowledge goods. How do artists re-position themselves in relation to these developments, and wha might it mean to study at Chelsea College of Art and Design at this point? This 3-part panel session starts off an introduction-discussion of the cultural/ creative industries. Following this, there will be a presentation/discussion with Critical practice, a collaborative research cluster at Chelsea College working with open source (or FLOSS) methodologies, on their strategies of working within the creative sector, and how they view the idea of creativity in that context. The third part of this event will present Different systems of chaos, a film by Steven Eastwood and Anya Lewin, exploring alternative administrative strategies within an art school in Lithuania. After the 20-minute screening, an open discussion can take place, allowing us to reflect on our roles within the creative industries- as art students, teachers, practitioners.

Art and the Market

Contemporary art is a billions of £s big industry, catering to the wealthiest of society all over the globe, it can be found- wherever there is a market. From the instant-caricatures sold to passers-by on a square in touristic areas, to the galleries currently opening up from Shanghai to Mumbai – works of art are the goods traded therein and so are a product like anything else. The only difference of art, is the claim that it is considered 'culturally valuable' too, even if there is not a market to be found immediately.

A discussion among current art-students and future artists, on their different perspectives of the art market, how to make a living in it and how to retain artistic autonomy in the eye of commercialisation.

Free Market Day

Monday 26.6. 09:00AM sharp: we assemble outside Chelsea College of Art and Design. From there we all take part in an active day dealing with issues of global trade and economy by discussing the idea of ‘Free’ market trade whilst seeing consequences of this system for ourselves. After gathering outside Chelsea College of Art and Design we move on, by foot or by bike, to New Covent Garden Wholesale Market in Vauxhall. Here we will pick up food that is left behind - deemed unfit for distribution to London's stores and supermarkets. At the market we will witness the dumping of large amounts of food. We would like to creatively explore, document and express our experience on this day! Digital cameras and other equipment and material will be made available to the participants to produce text, images or drawings or even performances- it is up to you! From New Covent Garden Market we will return to Chelsea College of Art to collectively wash and prepare the food in the gallery space. We will share the prepared meal and engage with issues that has come up during the day. After the meal we will all help each other to clean up. After this, the group can freely disperse, but will be invited back for an informal screening/exhibition of images and other work produced during the day.

The commercialisation of education

What does a successively trade-driven approach to education mean for learning/ teaching within educational institutions, and how does it relate to our experiences at Chelsea college of Art? What do/can Unions do, and how do we address these issues?

In a first panel, representatives of NATFHE and PCS present their Unions’ work and speak about the role of Unions in contemporary society and educational frameworks. Following this, we jointly discuss questions that arise.

The aim of the second panel is to increase transparency regarding the financial administration and hierarchical structure within Chelsea College. A finance administrator/ manager from the institution is to give a presentation of structures/flows within the College. If they decline, thosepresent engage in a speculative drawing session, trying to represent the (imagined) hierarchies within our educational institution/s. The work created will be exhibited during the degreeshow. The third session will engage all those present, in conjunction with the University of the Arts Students Union, in a discussion about learning within contemporary educational frameworks.

Revolution vs. The Movement vs. The Network?? - a history of resistance.

You are invited to take part in a discussion about political and social activism in the digital domain.

Where do the diverse forms of popular political initiatives that exist online (such as REVOL.TV), connect with grass-root political activity? How do they relate to the wider ‘movements for social change’ and what is their historical context? We are going to talk about our experiences and would love to learn from you. Please come down for an informal talk that might end up being just as much about creating new connections!

Critical Survey Workshop

Letting 100 questions drawn up by Karl Marx’ for a french worker inquiry (<http://www.marxists.org/archive/marx/works/1880/04/20.htm>) guide us, we will arrange a ‘critical survey’ methodology workshop. We will introduce this kind of research in a historical context and outline our method for appropriating historical surveys to fit a contemporary audience.

The aim is to arrange for a discussion to take place and work with our generalized survey to create more personalized surveys by working with participants to alter our proposed survey to fit their particular life situation.

The new surveys will be digitalized and posted for downloading on our archive site and made available for printing in our Degree Show space.

Participants will leave with material outlining a methodology for surveying their particular condition with regards to work, micro/macro politics and how power structures affect us every day.

A Session with ‘Critical Practice’

The Chelsea College based research cluster «Critical Practice» (http://www.chelseawiki.org/wiki/index.php/Critical_Practice) suggest that the construction of society has dramatic effects also on creative practices. This notion fronts their joint academic and artistic initiatives.

We believe that our collaborative work for the degree show reflects similar concerns. We wish to create a practice that bridges artistic work and an active political life.

Therefore, we would like to invite the ‘Critical Practice’ researchers to discuss the conditions of such a practice in light of our experience of the society we live, work and move within- as outlined in our proposal, here: <http://www.chelseawiki.org/wiki/index.php/CriticalInvitation>

We would like to raise the issue of whether it is still useful to refer to the artist ‘form.’ It seems to us that the superstructures of our societies deregulate this idea much like it seems to suspend other forms of labour and knowledge into insecure relationships with and within society on a whole.

From a certain point of view, the tactics employed by people engaged in the creative industries in order to respond to this reality (as can be said to be exemplified by our degree show work) seems to have similar results as the artist ‘form’ is used only when it is effective towards an objective.

We are inviting ‘Critical Practice’ to discuss this, get their many views, attempt an overview of these issues and also look at them with regards to the institutions of the creative industries, such as Chelsea College of Art and Design. Whatever form the event might take, we wish for it to take place in an informal setting open to the public.

Collaborative behaviour and desicion making ‘Gameshop’

We will attempt to introduce a variety of material into a context of collaborative behaviour and decision-making processes. Through games and exercises we will approach these concepts in ways that ranges from the biological to the educational!

Participants will be asked to engage in a playful, yet in-depth, workshop on collaborative decision-making models. Amongst other things we will play a repeated game of ‘the prisoner’s dilemma’ and see what we can learn from popular education schemes! A ‘gameshop’ can be many things. You are invited to take part in shaping its content!

Culture Jamming workshop

‘Jamming,’ ‘Subvertising,’ ‘Adbusting’ and ‘Flash mob’ are words referring to small or big creative subversive actions. ‘Culture Jamming’ stands for the act of transforming existing mass media into something that produces negative commentary about itself. Actions are taken on advertising industry, advertising campaigns, chain stores and multinational corporations, public/private spaces, T.V. and consumer culture...

Culture Jamming originated in the Situationist International - an international political and artistic movement which has parallels with Marxism, Dadaism, Existentialism, Anti-consumerism, Punk and Anarchism and formed in 1957.

At Chelsea College of Art, we will host an introduction to this kind of work, before we go out and on to the streets of London to commit, perform and jam ourselves.

Would you like to find out more about this form of creative resistance and artistic activity and get involved? Feel invited and free to join us and share tactics, thoughts and ideas and contribute to making this a fun and meaningful day.

Al-Qaeda as an open-structure organization and idea-led movement

Is the enemy in the world-wide ‘war on terror’, Al-Qaida (=‘the base’), nothing but a mythical construct? And its leader, the most wanted man on earth, Osama bin Laden is a ghost or the world’s most powerful media artist? All we have ever heard or seen of Bin Laden are an audio-message once in a while and his rare TV-appearance in a self-made video.

SOMA workshop

REFRESHES THE PARTS capitalism steals from you. We are very happy to have Jorge Goia with us for this event.

Goia explains:

‘SOMA is a series of physical workshops, which are basedon principle of self -organisation. SOMA is always conducted in groups with an emphasis on the autonomy of the individual within the support of the group.

SOMA is concerned with the politics, not of institutions, but of everyday life. With so many blatant and latent repressive forces in society the search for your own health, pleasure and happiness can be a highly political act.

At the beginning of the 1970’s, SOMA was created in Brazil by Roberto Freire as a means of resistance to help people fighting against the military dictatorship. SOMA uses drama games, sound and movement exercises and Capoeira to help salvage spontaneity, playfulness, communication, creativity and awareness of anarchist organization where no one is boss. The body is the material to resist and create within the world. The pleasure of being yourself challenges the body forgotten, develops new skills and turns the capitalist reality upside down.’

Past, present and future of collaborative practice at Chelsea

The degree show of 2005 featured several parts that formed a collaborative effort of a group of students. Especially relating to open-source software principles, they created

an environment for collaborative creative production and exchange. Several of us participated last year and, now graduating, this year are trying to do something not entirely different, by collaboratively organizing a series of events in a shared space, thus challenging again the expectations towards a college degree show. The exchange of ideas and experience with the prior generation of students has been a crucial catalyst in our understanding of art education. This event is to look at similarities and differences, in both the processes and the resulting projects. Therefore we invite former students and future graduates, to find out what we have learned from each other, what same mistakes we made and how we can avoid them in the future.

Joint effort – self assessment

The organizing group will assess the weeks’ events and learning experiences, and discuss future collaborations and projects. This is not a public event per se- if you wish to however, feel free to come in and talk to us.

<http://www.archive.org/details/CollidecollaboTheCulturecreativeIndustries>

www.collide-collabo.org

http://www.archive.org/details/CollidecollaboTheCulturecreativeIndustries

CRITICAL PRACTICE are a self-governing cluster of artists, researchers and academics, hosted by Chelsea College of Art And Design. Through our Aims we intend to support critical practice within art, the field of culture and organization.

Register to contribute to this Wiki and join the Mailing List – they are the primary channels of communication.

We recognize dramatic transformations in creative practice. Transformations instigated by, and a reflection of wider social, political, technological and financial changes. One of the most obvious affects, is that as artists, curators, designers or theorists, our practices, or their interpretation, or how they are theorized, historicized or organized, are no longer separate concerns, or indeed the prerogative of different disciplines. Currently, we are concerned by the threat of the instrumentalisation of the artistic field through the internalisation of corporate values, methods and models. This can be seen everywhere, in funding agencies, at art schools and academies, in museums and galleries, and even in the studios of artists!

Therefore, we seek to avoid the passive reproduction of art, and uncritical cultural production. Our research, projects, exhibitions, publications and funding, our very constitution and administration become legitimate subjects of critical enquiry.

All art is organised, so we are trying to be sensitive to issues of organisation. Governance emerges whenever there is a deliberate organisation of interactions between people. We are striving to be an ‘open’ organization, and to make all decisions, processes and production, accessible and public. We will post agendas, minutes, budget and decision-making processes online for public scrutiny; as advised by open-organization.org

The research elements pursued under the auspices of Critical Practice will engage with the various forces that are implicated in the making of art, and the increasingly devolved experience of art made available through art institutions to their audiences.

We will explore new models for creative practice, and look to engage those models in appropriate public forums, both nationally and internationally; we envisage participation in exhibitions and the institutions of exhibition, seminar and conferences, film, concert and other event programmes. We will work with archives and collections, publication, broadcast and other distributive media and funders; while actively seeking to collaborate.

We are currently in the process of defining our aims and objectives.

www.criticalpracticechelsea.org

AIMS aims are broad statements of aspiration.

Our aims are currently under revision, please feel free to revise them. we hope to achieve our aims by delivering our objectives

Critical Praticce aims to:

Aim 1
We will explore the field of cultural production as a site of resistance to the logic, power and values of the ideology of a competitive market. (Our political economy)

Aim 2
We will reflect critically upon, and act creatively within the contexts in which we operate - including the very conditions of our own possibility. (Our critique of form)

Aim 3
We will work as an open, collaborative and reflexive social network, while actively seeking to engage with others. (our method of research production)

Aim 4
We aim to ensure that the impact of our research is in inverse proportion to the energy consumed in producing it. (Our ethos of production)

Aim 4: appendix
This needs to be clarified as it could be read as meaning either that we undertake research that is profligate with energy and has a low impact(!) or that we do research that uses little energy but is high in its impact (which the Objectives goes for)...

Aim 5
We will return publicly funded research to the public domain. (Our ethos for dissemination)

Aim 6
We intend to engage Critical Practice with Chelsea College of Art and Design, and sustain its presence as a supportive infrastructure.

OBJECTIVES are the means of achieving our aspirational aims.

A simple acronym used to set objectives is called SMART

Specific – Objectives should specify what they want to achieve.

Measurable – You should be able to measure whether you are meeting the objectives or not.

Achievable - Are the objectives you set, achievable and attainable?

Realistic – Can you realistically achieve the objectives with the resources you have?

Time – How much time is needed to achieve the set objectives?

These, as well as our aims are constantly under revision, please feel free to amend and change.

Our objectives are:

Objective 1
To practise creatively wherever possible - throughout the life-time of the cluster of interests that constitute Critical Practice - by engaging with public institutions, through using open-content licensing, and Free Libre and Open Source (FLOSS) methodologies. (Related to Aim 1.)

Objective 2
To continually and critically peer-review our work, constitution and practice. This includes our research methods, our projects, exhibitions, publications, funding, organizational practice and administration (Related to Aim 2.)

Objective 3
To evolve and continually refine procedures - eg our aims and objectives, our organizational habits - using (<http://www.open-organization.org> Open-Organization guidelines where appropriate - for realizing our open and transparent working practices. To pursue a range of creative projects involving collaborative social networks; both for their intrinsic value and for the purposes of interrogating the organization and practice of those collaborative networks. (Related to Aim 3.)

Objective 4
To always avoid forms of production that are profligate with energy and non-renewable resources. (Related to Aim 4.)

Objective 5
To develop procedures for returning publicly funded research to the public domain e.g. sharing our knowledge and resources with others via the integration of research into teaching, through using open-content licensing, and by donating resources to Chelsea's library.(Related to Aim 5.)

Aim 1: appendix
We are concerned by the threat of the instrumentalisation of the artistic field by a wholesale internalisation of corporate values, methods and models. This can be seen everywhere from art schools, to museums and galleries, and even the studios of artists!
The complexity and diversity of contemporary art practice has exceeded traditional patronage models of financial remuneration. The buying and selling of artifacts cannot encompass the complex mix of research, self employment, employment, under-employment, enterprise, continuous study and professional development that characterise contemporary art practice. Um,..... we'd like to think about this.

Aim 2: appendix
To this end Critical Practice seeks to avoid the passive reproduction of cultural production. Therefore our research, projects, exhibitions, publications and funding, our very constitution and administration become legitimate subjects of critical enquiry.

Aim 3: appendix
We are trying to be sensitive to issues of governance Governance emerges whenever there is a deliberate organization of interactions between people. Therefore we are striving to be an ‘open’ organization, and to make all decisions, processes and production, accessable and public. We will post agendas, minutes, points of action, budget and decision making processes on line for public scrutiny; as advised by <http://www.open-organization.org>

We aim to be a flexible, social network of individuals or organizations. This indicates the ways in which we are connected through various social familiarities ranging from professional and academic relationships to friends, colleagues and casual acquaintances.

We recognise cultural production as a fundamentally social and collective endeavour, beyond the particulars of ego and property - to operate on these particulars is to exercise a restriction upon creativity.

We aim to work closely with our collaborators, sharing and discussing ideas and projects. Critical Practice considers all staff, students, as well as those not affiliated with Chelsea as participant and potential participants.

Aim 5: appendix
This includes sharing our research and organizational practices at every opportunity at Chelsea College of Art and Design, as well as making this research freely available to others.

Aim 6: appendix
I'm not sure what ‘its’ refers to in this sentence: Chelsea College of Art & Design or Critical Practice - both of which, of course, could be supportive infrastructures - so perhaps we need ‘their’ instead of ‘its’?

VOCABULABORATORIES

Paz Rojo/Manuela Zechner

We are proposing a set of gestures here, that come in a toolbox. Or maybe a game.

The vocabulary, as the starting point for a series of labs that take place in different contexts, offers proposals, ideas, neologisms, choreographies, quotes and cues that hint towards possible relations, questions and strategies that inform the practice of the vocabulary- writers (in the case of the terms below, Paz Rojo and Manuela Zechner).

We are proposing an experiment with the discourses, ideas and thought architectures that hold together some of the things we are currently interested in, in a rather net-like and puzzled way. We are interested in how language and concepts hold our practice together;and how our practice further conflicts or holds these ideas in approach. We are talking about concepts as glue that holds the relations, spaces-in-between persons and things and systems, and are interested how go from there to movement, action and gestures and back again.

*She said:
I'd like then, to move these questions into the territory of the performative. This is related to idea of production of knowledge. We'll have the definitions, but also we have our doings to interrupt or displace their very definition or what they may represent*

We like to consider this as a manual for a response-able machine. This manual will not offer you rules or definitions, but images, stories and at best scripts. It's written in plenty of languages and tongues which we tried not to master necessarily, but to incorporate in one way or another, and so the whole thing is prone to error. The form our experiment takes is that of a vocabulary-becoming-manual. The way to read, handle or play this vocabulary is up to you to decide. We are putting our game in question at the same time as we are playing it- you can follow us as we do this, and add your ideas.

Vocabulaboratories engages processes of vocabulary- writing and the translation of vocabulary terms into intervention-ist practice. The laboratories are set in arts and educational contexts, engage collective and singular processes of writing towards an online open content archive of entries that constitute attempts by different people to map the stakes they hold in different concepts or terms.

The project is to be launched in 2008. The entries below are from an initial vocabulary as elaborated by Manuela and Paz in 2007:

Author-ship

what does it mean to get on the author- ship? the author-ship is a vessel that ripens in a complex context of economy, culture and psychologies.. it is built in a type 5X1 factory, under hard pressure and with sophisticated technologies from both the new and the old ages. some of its key development stages, underlying discourses and characteristic movements are these:

production of legitimacy via mytho-logical gestures:
the genius, the source, the original, omnipotence and divine privilege

paper- technology;
coincidence of the history of paper and the story about ownership of ideas

owner-ship technologies:
identification of "self" with "own"- the self as in possession of ones own person (Locke and proprietary individualism), one being the master of oneself, consciousness as constitutive to claiming to be a subject (to own oneself)- hence interment of the insane (dis-owning themselves of them-selves)

technologies of authority:
supposed protection of authenticity via enforcement of laws

proposal for a different build of maker-ship:

relational technologies:
"mine" does not necessarily refer to ownership, but also to relation:
this is my pen (proprietary)/ this is my mother (relationship)/ this is my poem (usually interpreted as proprietary, but why not relational)

collaborative methodologies for relational technologies:
replacing "owning" by "owning up to"- belonging to, in the sense of sharing certain communalities and response-abilities. collaboration as a way of rethinking relationships in terms of caring and concern, not property

countermovements to appropriative gestures:
to affirm the self-created or self-acquired as property, hence as exclusively owned by the self, is a gesture of brutality, as it ignores and excludes a whole spectrum of other relations, meanings and and potentials, and renders relational own-ing impossible
see also " my" wife- brutality, patriarchy and the advent of property

countermovements:
authorship, authority and obedience: "gehören" in german- latin: oboedire- to belong/ to obey- die frau gehört dem ehemann, der hund gehört der frau, der film gehört dem registeur- obedience/ control and ownership

performative discursivity:
not referring to originality but to performance- you don't own or create an idea of course, you do it, and thereby stand in relation to it

Collaboration

— verb 1 work jointly on an activity or project. 2 cooperate traitorously with an enemy.
— ORIGIN Latin collaborare 'work together'.

what is the role of compromise in collaboration? collaboration as a working with compromise or constraint creatively? collaborations as a sensing and careful shifting together in relation/ of relations (people- people/ things- people)? what is the role of a common starting point, or degree zero, in collaborative processes? to what extent does collaboration, if posited as a paradigm or general principle, produce semblances of equality (within a working group), to what extent does it assure that distribution of power will be dealt with responsibly in a group? can/ should collaboration be regulated? how does collaboration relate to community, how to cooperative, how to collective? what is the relationship between collaboration and democracy? (see also history of the notion 'collaborateur' during/ after ww2 in france, how anyone that did not resist the occupying nazi forces was seen to have collaborated with them) what does it take to collaborate? collaboration as an experimental setup enabling investigation into democratic processes? collaboration as a model? a paradigm? a spirit? a concept? what role does affect play in collaboration, what role does language play? collaboration as engaging in imperfect intimacy? collaboration as shattering of centralized viewpoints (there can be no one "outcome"- no single result)? the suggestion of a strategy of multiplication (of author positions) rather than of a subtraction (of the author). if the definition of a collaborative project holds the sum total (or multiplication) of the desires of those involved, then the representation of it can also be as multiple as the desires. the form of relation between the collaborat-

ing "group" and single persons is then one of synecdoche? synecdoche as a mode of representation of collaborative projects and their participants? what is the role of consensus within forms of collaboration? collaboration as joint thinking process (brainstorming..) as opposed to a process of production or definition? collaboration as enhanced exploitation of a set of cognitive resources; the think tank, the corporation. collaboration as temporary alliance? collaboration as motivated by self-interest, not charity or sense of community? what is at stake in collaboration is the self. do we seek stability or continuity when we enter into collaboration? does collaboration "reach out"? if yes, to whom, in what way differently than a "collective" might reach out? what is the role of a common goal within collaboration? when can collaborative processes be said to start from a common aims? what are these aims or goals concerned with; a form of production, an ethics, a process? what use do corporations make of collaboration? can the corporation be considered some kind of antidote to collaboration as an idea? what is the relationship between collaboration and complicity? what role does the idea of non-representation of collaboration play- i.e. only process, no product a kind of strategy of invisibility, abolish-ing representation altogether?

Discourse

— ORIGIN Latin discursus 'running to and fro', from discurrere 'run away'.

what does it mean if I don't speak many of your discourses, your languages? we will have to translate, of course. as i'm not guest and you host, if we are both both, our foreign languages will not upset, insult or alienate eachother... but serve as a basis for translation, and so negotiation. This will be a pacing back and forth between you and me, here and there, abstract and concrete, sometimes like couriers.

Imagine-ability expectation and spectatorship

spectator- from latin spectare, to gaze at, observe
expect- from Latin expectare 'look out for,' from ex- 'out' + spectare 'to look'
spectacle- from Latin spectaculum 'public show,' from spectare, speculate- from Latin speculat- 'observed from a vantage point,' from the verb speculari, from specula 'watchtower,' from specere 'to look.'
spectrum- from Latin, literally 'image, apparition,' from specere 'to look.'

the possible image: what image is possible?

to imagine: to conjure up an image, to speculate on an image, to look at a potential image.
what choices do we make, in the space between the imaginary and the real?
what kind of negotiation takes place between the potential and the reality of a situation?
what kinds of methods or gestures do we use to draw a real out of an imaginary- to get from an idea(l) or a text to an embodiment, an act, or an image?
we have to stand up and move, no doubt.
but what criteria do we have for choosing that movement? for negotiating its correspondence to an imagined?
how do we per-form an image out of the open source of imagined and real?

- when or what is the moment when we become able to picture something, when we start to be able to visualize a future situation?

- what or who is imagine-able

- what might determine the limits of a spectrum of speculation- the limits of imagination?

- what does it take to pre-visualize a gesture or movement? a knowledge of conditions and constraints of a situation...

- freedom is a psychokinetic skill?

- the leap between words and doings- what is the transfer between the word or language, and the doing?
what kind of potential do we address, when we create images and imaginings, of situations?

Vocabulary

— from Latin vocabulum, from vocare 'call.'
[-ary] (suffix) from French -aire or Latin -arius 'connected with' or Latin -aris
'belonging to.'

- sth that belongs to the voice.
- the body of words used in a particular persons language.

a vocabulary is something that belongs to the voice- to be precise, an amorphous body of words that belongs to the voice. similarly to the way in which a voice belongs to a body, the vocabulary belongs to a voice. a vocabulary is a set of specific words and concepts to become vocal with. when becoming vocal, the voice acts as the medium of translation between text and context. it connects a word, a body, and a situation. it is constantly changing.

i might ask; what does it mean for us to have these words, and to work with them? but aside from the question what does it mean to have a vocabulary, i want to ask: what does it mean to know ones vocabulary and translate it to eachother as well as into practice?

i mean not just to know my vocabulary by heart, not only to have repeated it many times, half-consciously, but to understand and be able to rehearse it, methodologically, critically. what does it mean to trace and describe the vocabularies and discursive fields we're moving within? what are our discourses, and where may they meet? how do we make this encounter? how have these concepts been set out before, and what hopes do we invest in them? What does it mean to define them, and to personalize them?

I have a desire to understand how we relate to our vocabularies. without trying to construct a stable system of meaning or make a claim to truth. I want to see how we can play this; use words without referring to a supposedly stable system of meaning.

We will make the vocabulary the very terminus of the situation, finding potential ways of relating materials, questions, desires, images, conversations, etc, and then to see: what could this vocabulaboratorious translation of our ideas, hopes and desires offer to other people? how can we offer it to other people: vocabulaboratory as searching and arranging of a somewhat archival space, as outcome of a collaborative research and re-collection phase...

[in progress]

EVERYBODYS

was conceived during a meeting in December 2005 following the interest to implement Open Source as an artistic strategy in the performing arts. One of the basic motivations with the "open source methodology" was to develop new ways of sharing knowledge and producing specific discourses within the performing arts in order to redefine the conditions of work in general and the parameters of exchange, to produce heterogeneous works, to escape the restricted accessibility to work, and to deviate traditional conceptions of authorship. In a second step, after some text-exchanges and meetings at the PAF Summer University in August 2006, we (an open group based on interest) faced more problems and questions than we had initially started with.

Acknowledging the gap between performance and software development, and therefore the impossibility of a direct transposition from open source strategies to performance practices, we decided to rename the project "everybodys". By setting up an internet platform for texts and discussion on <http://everybodys.be> our interest then drew on an exchange of our works on a methodological level and on the creation of a database for production models. One line of discussion was to develop a Workshop Kit, encompassing tools and interview-games, which would facilitate discussion on our work. This Kit is meant to be developed by the (integral feedback) of usage, in order to enhance its possibilities. The Workshop Kit is presented on the [everybodys.be](http://www.everybodys.be) for anyone to use and develop further.

Why Open Source?
The development model of free culture offers an alternative to "collaboration" in the conventional sense, which requires people to be in constant communication and to negotiate each step of the artistic process. Using open source as a model for exchange allows us to share each other's ways of working, or "codes", without necessarily producing the same work, or even knowing each other personally. This is an alternative modality to the more typical means of exchange—i.e. geographic and social connections through institutions or close collaboration. Instead, everybody develops horizontal and asymmetrical paths for exchange. Moreover, the Open Source model provides a research tool for learning about each other's work methodologies, which everyone can then implement in their own work. Open Source strategies allow the work practice itself to be shared, and not merely the product; this provides an alternative to the authority of the artist's signature and the economic abuse of the romantic genius-artist image. Furthermore, by cracking our personal "codes" of working, we learn how to fine-tune our own processes, creating more productivity and possibilities for work, which when shared have the potential to affect the work practices of the global performing arts community.

we will from now on use the root dictionary game to continue this article.

«which everyone can then implement in their own work. Open Source strategies allow the work practice itself to be shared»

We strive for a multiplication of relations and of ways to affect each other, based on an understanding that work is the product of many varied influences, and thus cannot be evaluated in terms of originality. What the author of a work owns is the responsibility for a particular construction/combination of tools (methods, techniques, etc.) and items (actions, images, sounds, etc.). This is a specific realization with a specific aim. Everything that can be used to make a work can thus also be shared.

Everybody is an open-ended experimental practice that can appear in various forms, from web-site to magazine, from conversation to writing, from performance to work-shop, etc.

<http://www.everybodys.be> and <http://www.everybodystoolbox.net>

<http://www.everybodystoolbox.net> and <http://www.everybodys.be>



PLAYING FIELDS

Rozalinda Borcila

Critical practice

Economics are the method; the object is to change the heart and soul – Margaret Thatcher¹

Welcome to the new consciousness; we utilize everyone – Lesego Rampolokeng

I was born in the early 1970's, the decade that would witness the annihilation of the radical left in the US, the wholesale withdrawal of artistic and cultural practices in the powerful West from revolutionary anti-capitalist ambitions, the mobilization of what appeared to be democratic consent ushering in the Thatcher/Reagan era. Welcome to neoliberalism, the peculiar liberal-colonial reduction of existence to its efficient management, become planetary governance with the fall of the Berlin Wall and the supposed final global triumph of capitalism.

After surviving the 1989 revolution and the subsequent rapid injection of capitalism in Romania between 1990-1992, I moved to the US to study sculpture and performance. I would summarize this training as follows: using the body as an instrument for the (re) organization of space. Over the next decade I struggled to develop a practice that would be performative in a *social* sense, in that it would be done collectively by a range of participants who may occupy different positions, at various relative distances, within a social process. In this sense the sculptural dimension engages the ways in which social practices generate different understandings or experiences of space. My work has attempted to interrogate the seemingly contradictory forms of spatialisation that characterize neoliberal globalization. On the one hand, the apparently 'undifferentiated', fluid space of capital. On the other hand, the concentration of social power, the violent re-inscription of borders, the increasingly rigid, unyielding and authoritarian forms of spatialisation and governance.

The question such a practice must confront is whether it is still possible to speak of artistic interrogation or critique. Since the 80's, the aesthetic has been mobilized within the circuits of capital as both compensatory and preemptive: compensatory in the sense of philanthropy or 'giving back to ...', a payoff for the devastation of capitalism which must, however, never *never* involve a redistribution of material resources or control over the conditions of one's life and work; preemptive or deflection in the sense of managing the threat of systemic critique through aesthetic pleasure². This is especially problematic in the so-called participatory, relational or community arts genres, deployed on a grand scale in the global art market since the mid 1990's.

An example of a specific work will serve to anchor this larger question, and hopefully to suggest some of the possibilities and limitations of critical art practice today. A few disclaimers are in order. Firstly, I am a resolutely amateur writer, whose practice is not discursive and who is wary of treating all phenomena and experiences as text (or which can be read as though they were texts). Secondly, at the risk of stating the obvious, speaking about space and producing it are not the same thing. Finally, our language is already spatial(ized) in ways that do not seem to me to be very productive (inside/outside, micro/macro, fluid/rigid, local/global and so on).

Borders

To be eligible for naturalization you must be a person of good moral character. INS will make a determination on your moral character based upon the laws Congress has passed. The naturalization courts generally exercised wide discretion and applied an elastic test in determining whether the character requirements had been satisfied...³

For the sculptor/performer, the border as a space of power has a specific materiality and absolute coordinates which must be understood. But power is also located in relative and immaterial spaces (of access, distance, flows and dispersals), in specific institutional, corporeal and aesthetic practices, technologies and discourses, and in subjectivity. An artistic intervention is not an analysis of, or discussion about the border as a device of social power, nor is it intended in this case to *make visible* the various components that constitute the device, according to often problematic assumptions that link increased representational visibility with political agency. Rather, the goal is to produce a certain breakdown and repurposing of these components and of the system of relations within which they operate⁴.

The artwork in question is part of a larger project entitled 'The Elastic Test'⁵, which developed over multiple stages between 2002-2004 as a roving, location-specific interrogation of 'naturalization'. The idea was simple: to create poetic re-staging of immigration practices by examining the multiple dimensions of social *valuation*, as collaborative performances within specific institutional contexts.

In August 2002 this project involved a group of art students from the University of the Witwatersrand in Johannesburg. These young people worked to develop three intrusive quasi-medical procedures, collectively designing them and then offering themselves as the first group of subjects. Involving the measurement, calibration and "tracing" of facial features and various body parts, and subjecting the body to physical pressures at the limits of its pliability and elasticity, the procedures were self-consciously modeled after colonial and Apartheid-era practices of racial classification. The project unfolded in Johannesburg in August 2002, overlapping two moments we considered of particular significance. The first was a national ceremony, televised live on Woman's Day, August 9th: the burial of Saartjie Baartman, following the return of her remains from Europe. The second was the World Summit held in Johannesburg at the end of August, which mobilized extensive programs to "sanitize" the city, as the Rainbow Nation prepared to cast itself convincingly as a player in the global economy. Thus, we were also concerned with the reconfiguration of systemic violence within globalized neoliberal capitalism. The performances self-consciously referenced the ways in which the (black, female) body is a site for both colonial exploitation and national emancipation, as well as a vehicle through which nationhood is leveraged to forcibly open up new markets for the unfettered accumulation of capital. The symbolic violence of the performances -- entitled simply "Lips, Skin and Hips Tests" -- was conceived in relation to the political struggles on the streets of Johannesburg, as thousands mobilized to protest the predatory and speculative liberalization of basic resources and services in post-Apartheid South Africa.

In 2003, I invited artist and colleague Robert Lawrence to collaborate on the third installment of the project, as part of the Mountain Standard Time Festival in Calgary, and it is this particular stage of the project I wish to focus on in this essay. We proposed the project to the Nickle Arts Museum, intending to transform the physical, institutional and social space of the museum into a border (counter)device. This would mean, for us, examining and repurposing the various existing constitutive components of what we would consider our 'location'. We would focus on 3 specific aspects, briefly described below.

In Canadian Immigration Law, the 'skilled worker' is a category of naturalization eligibility established through a point system, which determines the applicant's adaptability and economic worthiness. Human capital became important for us to explore, not just as a trope produced in various discursive sites, but also as a kind of subjectivity -- we became interested in the ways individual and collective subjectivity operates within capitalism to produce the self as *capital*, as a speculative futures investment.

The Nickle Arts Museum holds a significant numismatic collection, particularly strong in Royal Canadian Mint and Imperial Roman coinage. At the same time instruments of propaganda, imperial identity cards and

tools for the homogenization/integration of conquered provinces, the links between coinage, power, sovereignty, warfare and symbolic power are complex. In addition, multiple contradictory systems of valuation come into play when considering the specific coins in the collection (insurance value, historical value, market value, artistic value etc)

An art auction was taking place in the adjacent area of the Museum, consisting mostly of Canadian regional landscape art and collectively entitled 'Beyond the Beauty'. During the auction, the value of Canadian-ism fluctuates as different bids are made. We decide to create our performance as an intervention in the auction, exploiting not only the (presumed) privileged status of museum visitors on such a particular occasion, but also the relationships between the aesthetic and the national.

Playing nice?

In previous installments of this performance/intervention, I had engaged a range of co-participants and publics in interrogating existing immigration policies and social valuation tropes. In each location, we would collaboratively produce a performative re-staging of 'naturalization tests', which would be executed upon an unsuspecting art public. In its strictest and simplest form, a reversal was necessary -- the strategic and poetic function of 'fucking with the powerful', (as one participant in Johannesburg put it), who would become subjects of often hyperbolized versions of existing technologies of exclusion, is not the purpose of such practice, but rather a crucial prerequisite. It became necessary to stop playing nice -- and to introduce, in the mechanism of the evaluative performance, the question of empowerment and disempowerment as redistributive, embodied and shared.

With a great deal of support from the Mountain Standard Time curators, Robert and I began to create workshops in two different contexts: one was an art class at the University of Calgary, the other an English language class for asylum seekers at the Canadian Catholic Immigration Society. We introduced ourselves to workshop participants and proposed to them the following scenario: as artists interested in immigration, we would like to design a language-based game, modeled after Canadian Immigration procedures. This game would take place at the Nickel Arts Museum, interrupting an auction; we invited workshop participants to help design the game, with the understanding that the 'players' or subjects of the game would be the Museum public: consisting largely of middle/upper class Canadian art collectors on one hand, and performance festival goers on the other. We offered a basic structure as a starting point: a grid, a questionnaire, points, the use of coinage, various possibilities for marking territories within an open space. Through discussions, play, testing out possible scenarios together, the complex rules of our game became flushed out.

Questions began to emerge about power, control and compliance. What are the stakes in such a game, and how far are we willing to go in exploring the dynamic of desire and coercion -- as the very *structure* or logic of such a game? We drew upon the experiences of workshop participants to create a navigational/evaluative game with serious and very real stakes: the game begins with the loss of one's Canadian ID, which the player must then struggle to re-acquire. Such 'deep play' required the commitment of the artists, curators and game designers towards very real possible risks.

The ethics of such work are always troubling. Politics becomes for us intensely implicated in negotiating the positions, emotions and desires of all those involved, and trying to create situations that do not pretend to operate as 'horizontal' -- in other words, to acknowledge the asymmetry of our relationships, the different relative positions occupied by various co-participants in the process. The artists, whose privileged subjectivity and social position threatens to colonize the project, must be willing to put themselves at extreme risk, to look for strategic ways to leverage their position (access to the museum as a platform, to mechanisms of legitimization and so on). They must also be willing to undermine the very institution that is

supporting them by revealing its complicity with power, and by working aggressively with the institutions' patrons.

The Game

Good moral character, a question of fact, has been interpreted as meaning character which measures up to the standards of average citizens of the community in which the applicant resides...6

The evening of the auction, a small registration table is set up at the museum entrance. The visitor is politely asked for their Canadian ID and in exchange receives a Valuation Card to hang around their neck. It contains specific instructions, a score card, and their ID number. It becomes apparent only later that this score card must be completed before the player can re-acquire their ID.

Workshop participants7 play the role of *agents*. They wear white shirts, with several pens tucked into breast pockets. Their gestures are beurocratic: stamping, initialing, stapling; they check documents; they click their pens; they helpfully direct traffic. A looped audio recording plays navigating instructions that reinforce some basic rules: *If you have a question, raise your hand and an agent will be right with you. Thank you for your cooperation.*

The next stage of the game takes the player through the museum lobby, past the gift shop, beyond the auction room to a large adjacent subspace, organized as a 10 x 10 grid. Players must navigate this grid; the initial and destination coordinates are based on the first and last digits of the ID number. In each position, they read and respond to questions, receiving points based on responses. Questions are extracted from discussions with workshop participants and/or Immigrations questionnaires. On the back of the question cards are images and descriptions of coins from the Nickle collection, which are also projected on a wall at the end of the space. The more astute players recognize that points can also be scored on the back. Sample question cards:

(images or texts excerpted from question cards inserted here)

Periodically, agents may check score cards and convert points into real moneys, excitedly disbursed in nickels, dimes and quarters from change belts (similar to the ones worn by casino workers) – this noisy reward system attracts the interest of players in neighboring positions. Specific areas of the grid may have more point earning potential; some players begin to strategize their navigation. Small micro-economies emerge as players begin to swap question cards or positions; some players 'relativise' their self-assessments, others devise strategies to either prolong navigation – in the search for more points – or to finish as quickly as possible, which becomes more and more urgent as preparations for the auction next door are audibly under way.

If a player's card is invalidated for any reason (cheating, a technical mistake, stepping off the grid without prior authorization etc), or if they wish to access the auction room, they must retrieve their ID from the registration table. But at this station only one exchange is possible, and only in one direction: the registration agent takes ID's in exchange for cards, not the other way around. A disgruntled player demands their ID and is denied; he requests to see who is in charge, but each agent refers him to the next agent, and the next, and the next... the situation deteriorates, the player becomes aggressive and threatens to call the police. Quickly, his companions' laughter (his family??) pressures him into submission – compliance is enforced between players through embarrassment and the threat of exposure as culturally unsophisticated ('what's the matter with you?? Cant you tell it's a *performance*??'). Though the registration agent refuses, for the duration of the game, to return ID's, he may or may not disburse additional score cards in exchange for shoes, small personal items, a credit card, a kiss...

Once the completion of grid navigation is certified by an agent, players are authorized to leave the grid and

are directed to cue at the accounting table. Accountants make little to no eye contact; they tally points, check for errors on all question cards, tally up numismatic points and moneys won, validate or invalidate all score cards. The player is returned their ever-increasing stack of paperwork and directed to the evaluation table. One player's card is invalidated for navigating the grid diagonally; he demands to see the director of the museum, who is however also trapped somewhere within the grid. Impatient players cueing behind the dissenter apply pressure based, this time, on the principle of efficiency ('c'mon man, I don't have *all night*!').

The cue at the valuation table is even longer. Players chat and may compare cards, at times discovering only at this late stage the (underexploited) value of the historical coinage on the back of their question cards. At the table, evaluation agents are chatty, helpful. Each player is informed they have not accrued sufficient points to re-acquire their ID (all questions about what amount of points is necessary are answered by simply quoting a higher number than the player's current total – one can, simply put, *never* have enough points). However, valuation agents encourage the player to demonstrate additional skills they may have, ways in which they may bring a valuable contribution to Canadian society. Their gentle reassurance encourages players to offer a wide range of skills: some recite poems, write recipes, do drum solos, quote extensively from tax laws, offer investment tips – most wildly enjoyed by still cueing players. After each demonstration, a brief evaluation results in additional points offered and a PENDING tag is gingerly tied around the player's index finger. The final station is the pending area, situated behind the valuation area, the only place where players can see the space in its entirety. From here they may observe the implementation of a 'regime change' – the agents swarm the grid and assault players' score cards with hole punchers, as the voice in the loudspeaker announces that from now on all points will be scored in the negative. From here they may also witness a young woman who, instead of being disbursed moneys from a change belt, is politely asked to pay the agents. Neighboring players help her out, she dutifully counts quarters and nickels in the agent's outstretched hand.

90 minutes within the performance, players are in various stages, occupying various positions in the space. Some are trying to renegotiate for their ID's at the registration table; some are on the grid, some are cueing at the accounting or evaluation tables and others are in the pending area. Some seem bored, others intensely excited, some laughing and others distinctly upset. The auction next is well under way, some players are missing the best deals and begin to protest loudly. The police have been called.

At a prerecorded cue, all agents gradually and unremarkably leave the exhibition space and gather at the registration desk. For the next 10-12 minutes, nothing else changes in the now unsupervised space: the recorded voice in the loudspeakers continues to loop through instructions, players remain cueing in front of empty accounting and valuation tables, stranded in the grid, hands raised in appeal to agents that do not arrive; waiting corralled in the pending area. We are unsure how long it takes players to realize the system has abandoned them, if any are raiding the tables for more points or stacks of quarters, if they are alarmed or indifferent, socializing or becoming agitated. What we do know is that it takes 12 minutes before the first players arrive at the Museum entrance looking for answers. They are thanked for their cooperation, ID's are returned, and informal conversations about this evening's performance begin.

Playing Fields

Ten months later, I presented the project and workshop method at a conference in Cardiff, Wales entitled Displacement and Integration. I proposed this method as a possible model for critical pedagogy in the context of working with refugees and asylum seekers. This was also intended as a critical alternative to the spatial trope of displacement/integration (expulsion/incorporation, outside/inside and so forth).

The debates surrounding these workshops echoed the conversations at the end of the Nickle performance. Art professionals (theater practitioners, community artists) were generally appalled at the suggestion of 'real' (as opposed to purely symbolic) coercion, and at what they considered grossly unethical assumptions made about the players. Some insisted that game itself, designed with the participation of asylum seekers, was sufficient, and did not require a second stage – in which the game would be played by unsuspecting museum patrons. Others suggested a more ethical social contract was necessary, notifying possible participants of the nature of the game ahead of time, and giving reluctant visitors the choice to participate purely as



spectators. Several social workers, trauma counselors and immigration rights activists, however, saw potential in the method, and strongly supported a structure which would provoke the renegotiation of established positions of power.

This work, and the debate surrounding it, point to the necessity and limits of intervention within the frame of the museum, particularly when attempting to de-normalize the construction of the 'local' or "citizen" subject position in relation to the 'foreigner', the 'spectator' in relation to 'performer'. 'The Elastic Test' project developed over three stages, in three different locations – Johannesburg, South Africa; Houston United States; and Calgary Canada, and in each stage required making something of a mess within established social and/or institutional structures. But this is not really sustainable as a practice for very long – not, for instance, for the curator who lost his job within days of the exhibition, nor for the artists who have not been invited back to Canada since. There are specific ways of playing the *bad boy* as an artist which are rewarded with increased visibility in the art market; this is not one of them. But we are left with something concrete we can continue to work with: the strategic leveraging of our capacity for *play* as a complex spatial/social practice, linking movement with the awareness of oneself in relation to others, within multiple spatial/social frames. The players' relational adaptations within contradictory and unstable systems of valuation is what brings the playing field itself into question.

for images see <http://www.elastictest.com/cangallery/canpics1.html>

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- 1 Interview with Margaret Thatcher in the Sunday Times, May 3 1981. Also quoted by David Harvey in Spaces of Global Capitalism: Towards a Theory of Uneven Geographical Development, whose spatial analysis of neoliberalism I am greatly indebted to
- 2 I am borrowing heavily from recent debates surrounding Littoral Practice, especially Grant Kester's formulations; see "Dialogical Aesthetics: A Critical Framework For Littoral Art" in Introduction: Socially Engaged Practice Forum; though wary of naming such practices as a possibly defensive maneuver (what's wrong with a complete departure from identification as "art"?), I find many aspects of these debates useful.
- 3 United States Immigration and Nationality Act, Interpretation 316.1. US Immigration Statutes had remained virtually unchanged since their inception; however, the ever-changing Interpretations reflect the ways in which naturalization criteria are interpreted by the courts. The Elastic Text Project began in the US and then developed in South Africa and Canada
- 4 I am greatly indebted to the work of Brian Holmes, in particular his exploration of the counter-device in "The Artistic Device, Or the Articulation of Collective Speech"
- 5 Documentation can be viewed at www.elastictest.com
- 6 United States Immigration and Nationality Act, Interpretation 316.1
- 7 Due to the nature of the process, participants' contributions are crucial in shaping the project. Agents include workshop participants and performance artists from the MS2 festival. Full credits available at <http://www.elastictest.com/cangallery/canpics1.html>

Rozalinda Borcila *is a Romanian artist currently based in the US. Her video, installation and performance work attends to the material spaces of power, and its subjective experience in daily life. She is also involved in several collaborations, seeking ways to develop collective capacities for critical imagination and action. www.borcila.com www.commonplacesproject.org www.elastictest.com*



INDUSTRIALTOWNFULISM: THE RETURN OF MESHWORK(1) MARKETS

Neil Cummings

*Amended transcript of a lecture delivered to the **Network of Market Traders**, Cracow middle-europe June 12th 2038*

Its great to be with you as part of your Centenary Celebrations here in Nowa Huta. And thanks to the organizers Jakub Szreder and Martin Kaltwasser for inviting me to participate.

Looking back, it was the collapse of the General Agreement on Tariffs and Trade (GATT) trade talks in 2006, that was the beginning of the end of a competitive global market. After five years of intense negotiation developing countries were outraged at the way in which the interests of Europe, Japan and the US were being used to intimidate them into singing up to a viciously unfair, new round of 'Free Trade' agreements. The competitive Global marketplace (The Market) exploited the poorest people and expropriated their resources, while GATT's enforcement arm the Multinational Trade Organization (MTO) - known colloquially as the Free Trade Police (FTP) - enforced its agreements with extensive global powers and brutal trade sanctions. Most sub-Saharan African Trade ministers walked out in disgust, citing the coupling of a 'development agenda' to the opening of their local markets to the competitive global 'Free Trade' market, as simply corrupt (2) .

In theory the World Trade Organization (WTO) through GATT was supposed to prevent protectionism - the manipulation of financial prices through import tariffs and reproduction subsidies (3) - in The Market by the rich trading nations, while granting a degree of protectionism to developing nations markets (4). The principle makes sense, The Market had vast capital, power, experience and economies of scale, so to let The Market compete with small local markets was not competition, it was like learning to swim in a flood, and local markets drowned. Yet the ideological drive of The Market's advocates could not tolerate even limited protectionism, and so the last great global trade negotiations collapsed. It was becoming obvious, that for all its rhetoric The Market did not transfer, distribute or even circulate wealth; it concentrate power in monopolies.



For instance, in 2006 the merger of Acelor and Mittal Steel into Acelor-Mittal produced the world's largest global steel company, with annual shipments of 75.2 million tons and revenues of over 38.6 billion US dollars. They owned steel-making facilities in 46 countries, spanning four continents an employed 500,000 people. Acelor-Mittal Steel consolidated (read monopolized) the world steel industry through a range of acquisitions, many through purchasing formerly public sector-owned companies. And I'm sure that you are all only too well aware, that they once owned the Heritage Steelworks near to where I'm speaking to you from today. Nowa Huta was one of only two Soviet (Soviet used to mean state dominated anti-market economies) 'ideal cities' ever to be constructed, and it was built around the gargantuan 'Lenin' steelworks. Which, after the introduction of The Market and the move out of public ownership, became the Sendzimira steelworks. Acquired by the Mittal group in 2004, steelmaking ceased in 2010 and production moved to Rangoon to be closer to Chi-

www.chanceprojects.com

nese and Indian demand. Although the Steelworks re-opened in 2014 as a part of Nowa Huta's re-branding as an 'event' city, and it became a UNESCO protected 'communist' World Heritage site in 2016 with former steelworkers performing surrogate labour for visiting tourists.

In many ways, it's the revitalization of this redundancy by our meshwork – and Now Huta is almost a micro-model of global trends, it could equally well be applied to Nanjin or Wolfsburg, or Lucknow - that we are celebrating today.

Although perhaps the clearest example of the powerful monopolizing forces at work in The Market, was the extraordinary financial profit generated through deregulated trading in the momentary price differences between various currencies. Currency trading enabled billions of US dollars of financial speculation to roam the globe looking for competitive advantage. Released from the post World War II, Bretton-Woods (5) agreement in 1971, and devolved of national political management during the unprecedented 'free market' ideology of the 1980's, financial trading exploded in size, ubiquity and liquidity. The scale of financial trading was truly staggering. For example the turnover in the currency market alone was estimated at 2.4 trillion US dollars a day in April 2008 (6), which meant that in two months the financial profit from traded currency dwarfed the annual financial turnover from manufacturing and retail of the entire planet. That's more financial profit in two months than that generated from the production and consumption of every material thing on the planet in a year. And currency trading was but one of the five principle 'money' markets, the other four being bonds, stock, derivatives and commodities. Its worth me reminding you that 75% of currency trading was dominated by five brokerage firms (7).

It was in a mid-nineteenth century nation called England, a satellite of Old Europe, that the social experiment to emancipate economic life, The Market, from social and political consequence began. In a city called Manchester, they pioneered a new form of social exchange they named the 'Free' Market, it was an economy - of money, labour, material and processes - from which financial profit could be generated without regard to its wider effects on society and its resources. It's the origins for what used to be called the 'global' economy, a worldwide 'free' market dominated by trading monopolies. In this Market, the varied experiences, languages, exchange practices, and the manifold economic systems of all cultures were to be superseded by a new, universal community founded on the logic of financial competition. It was the last great Enlightenment project.

Prior to this, rather like today, economic exchange practices were conducted in cooperative social markets — markets that were embedded in a community, and sensitive to environmental resources. These cooperative markets encouraged social cohesion, they operated within a wider calculation as to what constitutes a profit and loss; they functioned more like ecologies. The goal of the Free Market experiment, delivered through a raft of the transnational organizations – of which GATT was the most powerful- was to eradicate these cooperative social markets. And for almost two hundred years the US-Japan-European vision of the global, homogenous, competitive, 'free' Market dominated world-wide exchange.

No one would want to deny The Markets role in the development of legal and economic instruments – like the mortgaging of assets- that perfected aspects of competitive trade. And no one would want to deny the benefits competitive markets can bring in the development and delivery of certain goods and services. The ideological mistake was to see The Market as a universal technology, and, consequently to refigure the whole world ecology as its plaything.

To imagine the world as a Market was to invite our own alienation from it.

Ultimately the clash of ideologies that GATT intended to manage, managed itself. Ideological faith in The Market as a force for good, enabling billions of people to escape poverty, bring social harmony and provide the best use scarce resources

was exposed as an abject failure. The Market was not a passive medium, it was actually responsible for the widening gulf between the minority that manipulated its effects, and the majority that were subject to its force.

Its hard to comprehend now, but the competitive Market manipulated by trading monopolies - under the illusion of competition - forced nations and their citizens into destructive antagonism. Mega-corporations shaped peoples lives from the cradle to the grave by providing employment, goods, services, entertainments and ideologies; they controlled peoples wages, expenditures, savings, debts, pensions and investments (8). These corporations could develop or destroy whole communities by closing energy repurposing plants, steelworks or manufactories and move production elsewhere. And in their place encourage low wage outlets, service centers, heritage sites, tourist destinations and 'event' cities (9). Again, Nowa Huta is a perfect example.

World-wide, citizens had to be protected from the power of the mega-corporations that manipulated The Market. A vast Human Rights coalition formed under the ethos of the 'Multitude', composed of the remnants of the United Nations and the more recent founded World Development Organization, Consumer and Employment Rights agencies, environmentalists, local market makers and grass roots activists. Citizens had to be protected from financial audit failures, fraud and criminality of mega-corporations, their pathological avoidance of tax continually drained money from the public purse; through their funding of think tanks, lobbyists and political parties they shaped public policy to maximize their interests at national and international level; they incited cultural and religious terrorism (and terrorism devastated the trust necessary to facilitate Market activity) through ideological homogeneity; they destroyed social welfare projects (where they existed) such as health care for all, state pension schemes, reliable public services (like water, electricity, transport and communication) and free state funded education; they ruthlessly expropriated natural resources through plundering the worlds energy and mineral wealth, while through the 'tipping effect' of global warming and the failure of carbon trading, simultaneously polluted vast tracts of the globe. We needed protection because, quite simply, The Market was killing us. The single financial economy was also a monoglotal language environment (a variant of US English), and a global disease pool; a disease pool seething with Creutzfeldt-Jakobson disease, myriad 'product' triggered carcinogens and pandemic immune system failures (the 'escaped' genetic hybrid of avian flu being one, and the modified HIV/aids virus another) and of course chronic 'consumer' obesity. Their complete lack of social responsibility made The Market a liability to world sustainability; simply, their financial profits were societies loss, and this was a cost we could no longer afford to bare.

Of course these world-wide public 'protections' - like equality of employment, of health and safety conventions, or minimum wages, or consumer and environmental protection - were always portrayed as 'regulation' stifling the dynamic Market, and posing a threat to creativity, profitability and efficiency.

Immaterial 'property' and The Market

The late 20th century drive to expropriate ideas, creativity and innovation by The Market, under the sign of property was in many ways the straw that broke the camels back. It seems obvious now, but The Markets continual impingement on crucial humanitarian issues, for instance the impact on scientific and cultural innovation, grew so stifling that it became an ethical imperative to break the replicating copyright, patent and the emerging Intellectual Property (IP) regimes. It was these legal regimes and their enforcement that supported The Markets dominance, with their collapse - and the concomitant failure of trust necessary for exchange (I'll say more about this later) - The Market began to fracture into the myriad local meshworks that we might begin to recognize today.

Knowledge 'belongs to', or more properly 'can be claimed by' communities near and far: the near one of its producers – local enthusiasts, embedded practical know-how, practices

of everyday life, networks of academics, etc - and the far one of a universal beneficiary; humankind (10). Similarly cultural products, like artworks 'belong' to a near community of enthusiasts, artists, art critics, curators and collectors, etc, that make up the local arworlds, and a far community we refer to as culture, or world heritage. And we could imaginatively model plant, animal, and mineral resources in a similar way, and of course exchange practices too. How is it possible therefore, to have exclusive rights over resources that are already shared by all? Knowledge, artworks, life-practices, natural resources, and much else besides, are all able to exist as nonexclusive distributable resources, outside of regimes of Marketization. Diverse strategies of cultural production, within and across specific cultural contexts, between individuals and across assemblages of interests cannot be forced into a simple model of property and Market. As Ishmael observes in Herman Melville's Moby Dick "It's a mutual, joint stock world" (11).

The former Patents law for example granted monopolies of use to the patent holder for 70 years. And these patents could be applied for, and enforced, on any modified plant, mineral and animal modification, or the process that lead to the modification (12)! The monopoly was justified by the Pharma-giants, because of the high financial cost of research and development, and the need to recoup their financial investment. The prices set by the Pharma-giants, in The Market, for their branded products excluded many citizens of the developing nations (13). And so to provide for poorer people, generic products were reverse engineered by local producers from branded pharmaceuticals and traded in cooperative markets. Concerned by the loss of revenue and breach of Patent protection, the Pharma-giants lobbied the Uruguay round of the WTO talks(1986-94), to frame new legislation to protect their 'intellectual property'. The notorious Trade Related Aspects of Intellectual Property (TRIPS) agreement was the result. TRIPS required all WTO member nations to bring their patent, copyright and intellectual property regimes into alignment with The Market and its manipulators interests. Essentially to close local generic markets and vigorously prosecute intellectual 'pirates'. TRIPS was an all embracing agreement, including all genetic materials, plants, micro-organisms and organisms and their DNA sequences, material processes, technologies, all compiled information, all expressions of knowledge, and every image, text, and sound sequence. From this moment on, there seemed no end to the plethora of new immanent or immaterial entities, subject to claims and restrictions based on ownership rights. It was as if the only legitimate relationship between persons or corporations and the world, were those constituted as property. And constituting the world as property suggests a specific reification (turning a thing into an object), where the objectified possession – and an objectified possession is an artifact perfected for trade - becomes the only value recognized as having value; a marketable value.

The date set for full TRIPS compliancy was 2016. Fortunately mass cooperative 'piratization', supported by the Multitudes Public Interest legislation overrode the desire of The Market. TRIPS collapsed well before its implementation date. Medical discoveries, treatments and drugs were some of the first 'properties' to be freed from The Market. Pharma-giants were banned from being able to profit from the life and death of their 'customers' and their expropriated IP was returned to the 'near' and 'far' communities, where it 'belonged'. Material and immaterial knowledge, as well as creative expressions quickly followed. Knowledge and creativity ceased to be commodities for trade in the Market, and were returned to humankind as recognizably, the very source of life itself, a basic need and a human right. And as we know, far from stifling innovation and creativity, the collapse of IP regimes encouraged a golden age of science, technology and culture. Constant collaborative development, the free movement of knowledge and creativity resulted in many of the treatments, practices and technologies that have become our everyday.



I should just remind you, because now it's so ubiquitous we tend to take it for granted, that the inspiration for IP resistance was the simultaneous development of Free Software and the Free Culture movement. It was the early software movement that produced the GNU/Linux, operating system; because for the twenty years before GNU/Linux, there were competing operating systems, all incompatible, and all privately owned. Eventually GNU/Linux ran the 'backbone' infrastructure for version 2 of the WWW, and it erased proprietary OS systems when information-devices became thoroughly embedded and distributed. The necessary Open Content licenses that developed to protect software from IP regimes also enabled Open Knowledge, Commons-based and Free Culture practices to take-hold. If the Free Software movement challenged conventional practices of authorship, ownership and distribution with user-driven innovation, peer-to-peer and non-proprietary (meaning non - Market) models of cultural production, these innovative practices quickly spread to art, visual culture and cultural production in general. Eventually, large-scale cooperative efforts—peer production of information, knowledge, and culture encouraged fifty million volunteers to successfully coauthor, maintain and use Wikipedia, (then) the largest alternative to proprietary encyclopaedic knowledge. And 4.5 million volunteers contribute their networked computer downtime to create the most powerful supercomputer on Earth, SETI (14). Of course the story from then on is fairly well known, educational practices were slowly transformed by commons-knowledge projects, sciences returned to peer sharing and public review, and so on, through news reporting and distribution, then entertainment ceased being something you consumed and returned to a participant practice, and finally local 'open source' democratic organizations joined the recombinant 'Multitude' to refresh political engagement. The experience of participation in everyday life, its organization, representation and communication, was being re-appropriated from The Market by the people who produced it.

The Return of Meshwork Markets

An ecology is not controlled by a genetic program – like a species - it integrates a variety of animals and plants, food and energy into a web of related interests, interlocking them as a network. The result, a decentralized assemblage of heterogeneous components closely mirrors the dynamics of our cooperative local (and true) market. Cooperative markets allow the interaction of people, animals, plants, goods, products, knowledge, resources, energy and waste to be interlocked by complementary interests. These markets are sustainable, self-organized and decentralized structures: they arise spontaneously without the need for central planning, and evolve through a kind of creative drift, through following the convergence of resources, needs and desire. Cooperative markets are based on mutuality. They operate agonistically, meaning that the aim of participants is not to destroy one another (antagonism), but like wrestlers wrestling, recognize the reciprocity necessary in any exchange.

As we have seen, the logic of competitive practice in The Market is to accrue the power to 'set' the financial price of inputs and outputs. 'Inputs' would be the materials, labour and process of production, 'outputs' the means of distribution and point of demand. Mega-corporations, monopolies (in all but name) and oligopolies are price setters: the financial cost of their processes has never reflected the rhetoric they use in describing The Market – the rhetoric of supply dynamics, user demand, social costs or environmental conse-

quences. Financial prices are 'set' at a level that reflects their own power to control market share and maximize financial profit (15).

In absolute contrast in our local collaborative markets, everybody involved recognizes themselves as simultaneously, a producer, distributor and end-user. And everybody recognizes the codependency of those practices, and how those practices sit within wider social and 'natural' resources; a network of interests, an ecology. Networks of networked interests, convened as markets, we learnt to call meshworks. And in meshwork markets, monopolization loses its logic. The best financial price is no longer that which is set by monopolies to maximizes the difference between cost of production, distribution, and the price paid by the end-user - what used to be called, in a rather patronizing term, the consumer. Now, the 'best' financial price is that which reflects the co-dependency of the network of networked interests that make our markets. Meshwork markets therefore, transform financial competition into financial cooperation.

And perhaps as importantly, local meshworks create a growing pool of embedded practical knowledge. And because this pool has not been internalized as a property by a mega-corporation, it cannot be expropriated, and so knowledge remains and enriches its locale. Hence regional, local cooperative markets will not suffer the fate of so many Industrial company towns – like Nowa Huta, or Nanjin or Wolfsburg, or Lucknow - which die after the mega-corporation that feed upon them, move elsewhere (16).



"Exchange", wrote sociologist Georg Simmel in 1907 is "one of the purest and most primitive forms of human socialization; it creates a society, in place of a mere collection of individuals." (17)

As I mentioned earlier, a market is not designed, and yet there is a recognizable coherence between the ancient bazaar (18), the 19th C Marche au Puce, the 20th C flea, thrift and street markets, peer-to-peer digital exchanges, and contemporary meshworks. We might recognize elements of this description of a late 20th C European flea market

'In Brick Lane, as in markets everywhere, an adjacency of products evolves. Stolen bicycles for instance, their various parts and sub parts - and the feral youth that traffic them - accrue to one another near the edges of the market, where lines of vision and routes of escape are relatively accessible. Stolen goods, counterfeit perfumes, and pick-a-cup touts, share these easy-access border zones with milling groups of Albanians offering crumpled packets, while muttering "cigarettes, cigarettes, cigarettes". Further in, out of date-stamp comestibles, food without provenance, bizarrely named sweets, piles of rotting or misshapen vegetables, damaged delicacies and mountains of cakes, stick together in a sick parody of the supermarket aisle. A milling crowd of men browse stalls piled with new and old tools, and tools for tasks long forgotten, so long forgotten the implements take on the patina of museum artifacts from cultures long deceased. Household goods merge with an array of furniture – from broken rubbish to high-design collectibles, are all washed-up on the market from capsized businesses and sinking domestic arrangements. Pirated software, games and pornography, compete with carelessly copied DVD's - their presence in the market

so premature, they precede the official product release - cell phones, sim cards and 'instant unblocking' (a guy with a laptop) merge into piles of 'remotes', black goods and TV's, to form a recycled silicon valley.'

That was an extract from a book about London, Old Europe called *Downriver*, by Ian Sinclair published in 1991.

Cooperative markets are networks of interrelated interests, and interrelated interests can only function (obviously) in useful combination with others. Markets therefore –as Simmel so perceptively observed - are social mechanism that enable people to swap, trade, bargain, compete and cooperate. It enables them to transact complex resources, needs and desires, through a medium of exchange. Which makes exchange, first and foremost a communication praxis; and a market a communications technology. Peoples come together to transact, perhaps for quite different reasons; they do not need to exchange equitably, or even communicate in the same language; all that is required is that they have some 'goods (19)' to transact, and social conventions to enable the transaction - a cooperative market.

That the values attached to 'goods' in a given transaction, are not the values received is unimportant, transactions are possible without equivalence. Because of course, the possibility of two desires finding their exact reciprocal equivalent in an endless chain of transaction is an impossibility; barter therefore has always been a severely limited social practice. Money, or some other agreed currency has always been useful for deferring the differences exposed in transaction. Money offsets the need for transactual reciprocity. It mutates the simple chain of barter into a network, no a network of networks, a meshwork of exchange through space and time. Money connects transactions to all other desires, everywhere.

Transactions are also clearly possible without ownership. All that is necessary – like the foundation of language itself - is that one value can be substituted for another, and that interested parties can apprehend the substitution. Therefore when 'goods' are transacted, relations between people are also exchanged. Values, values of all kinds – including cultural, political, emotional, libidinal and financial - can be made present, substituted and transacted. A transaction is not tied to the goods transacted, it's the ability to make present or real, relationships between people. Social relations as subtle and complex as this; convened in meshwork markets, can never be subsumed by The Market.

Although a market is not designed as an aesthetic object, there is a beautiful logic of practice at work: (as we have seen already) markets are self-regulating networks that evolve a familiar structure from heterogonous desires. And yet those desires are never 'set' – 'set' in the old Market sense of the tem, meaning fixed or controlled. In cooperative markets desires are always in the process of becoming. Transactions confer temporal assessments of value that continually have to be remade. Meshwork markets function in the moment of transaction.

Forgive me for my indulgence, I'm sure I don't need to lecture the audience here this evening of the workings of a market.....

I'm sure you're anxious to continue the celebrations. So in closing, I would just like to loop back with you, almost to the birth of your organization in 1939 and wander with (the then) two famous artists through the vast 'marche au puces' of central Paris, a former capital in Old Europe. Imagine those radical 'surrealists' artist Andre Breton and Alberto Giacometti as they scoured the markets looking for 'object sauvages' (20). Object sauvages' is an Old French language term meaning 'savage object', by which they meant to designate objects that were stripped of the aesthetic glamour of advertising. Things that had fallen from The Market, abandoned by the dead logic of retail, and plunged into the world of need and desire. The surrealist artists sought-out objects, that would enable them, in the moment of transaction, to decode their unconscious and libidinal desires. For them, street markets were like vast material maps of the collective unconscious, a

psycho-pathology of everyday life and a reservoir of all that is lost in the banality of shopping, and The Market.

Breton, and the Surrealist instinctively understood, as we do a hundred years later, that transactions convened in cooperative meshwork markets are a celebration of ‘real’ life.

Even more than that, such market transactions don’t result in our alienation from life; they are the foundation of life itself.

Archaic yet hyper-modern (as we all know only too well) cooperative markets endure, and life prospers.

Thank you for being so patient,

Thank you so much for inviting me, goodnight, and enjoy the celebrations.

Image credits and captions

1. MM_pavilion.jpg
Network of Market Traders local pavilion, Nowa Huta 2024

2. MM_Hongkong.jpg
Installing the Open Knowledge Network T5 spine, Berliner Ring, Wolfsburg 2036

3. MM_market.jpg
Local produce at one of the fledgling local markets, Nowa Huta 2004

All images courtesy of chanceprojects.com

commissioned by Jakub Szreder and Martin Kaltwaser as part of 100 years of Wolfsburg and Nowa Huta 10 Dec 2005 - 14 Nov 2006 Kunstverein Wolfsburg - Lazia Nowej Theatre Nowa Huta, Cracow

Footnotes

(1) ‘Meshworks’ was a term coined by a 20th century cultural theorist Manuel De Landa in book entitled A Thousand Years of Non-Linear History Zone Books New York 2000

(2) In West Africa in 2006, in some of the poorest countries on the planet – Mali, Liberia, Gabon and Burkina Faso - the annual debt repayments (repayments negotiated by Non Government Organizations NGO’s on their behalf on debts for loans enforced on them by the World Trade Organization WTO) exceed the countries total Gross National Product GNP; the total marketization of the nations tradeable excess. The World Bank will only deal with – meaning extend loans to; or en-debt – countries without trade protections, therefore ‘Free’ markets.

(3) In 2004 the United States spent \$4 billion dollars per annum subsidizing its 25,000 cotton farmers, more than the entire economic output of Burkina Faso. The subsidies exceeded the value of the cotton produced, lead to overproduction and distorted the prices in the market. Subsidies stifle local markets, and deprive developing markets of the only advantage they have, low costs and high quality.

(4) One of the many cruel ironies is that no market was ever ‘free’. As a form of exchange between interested parties markets are always convened through convention, rule and restriction.

(5) The Bretton Woods system of international economic management established the rules for commercial and financial relations among the major industrial states in July 1944. The agreement anchored national currencies to the US dollar, linked the value of the dollar to the price of gold thereby fa-

cilitating the first truly global market. http://en.wikipedia.org/wiki/Bretton_Woods_Conference

(6) The Wall Street Journal Europe, (2/9/08 p. 20).

(7) Wall Street Journal Europe ibid

(8) Personal debt in Europe broke through the 2 trillion (2,000,000,000,000) barrier in 2010 and was increasing by £1 million every four minutes; the interest paid on this debt was running at £8 billion every month. <http://www.creditaction.org.uk/debtstats.htm>

(9) To paraphrase the 17th C English philosopher Thomas Hobbes in place of simultaneous war between all men, there was competitive trade between all men. Hobbes, Thomas The Leviathan (1651) <http://www.thomas-hobbes.com/works/le-viathan/>

(10) Free access to knowledge and information (article 34) was added to the amended Universal Declaration of Human Rights in 2010. Adopted and proclaimed by General Assembly resolution 217 A (III) of 10 December 2010

(11) Melville, Herman Moby Dick, Collectors Library edition 2004 (1851) p.108 <http://www.bibliomania.com>

(12) The Indian Neem tree (Azadirachta indica), used for centuries by local people to produce remedies for everything from snake bites to high blood pressure was in 2004 the subject of 70 patents by Pharma-giants. In an extraordinary grab for resources companies claimed ownership of maize, potato, basmati rice, wheat sorghum, and all vegetables. Patents were also granted on tea, soya, coffee and cotton. The struggle in the early years of our century was over the ownership of life forms, and their reproduction. By 2012 all property claims on life processes were overthrown, although the developing world spent over 60bn US dollars a year fighting the new ‘inventions’, processes and products of the pharma giants and their resultant intellectual property claims.

(13) For example in May 2003, branded Zidovudine capsules, used in early HIV/Aids treatments (before its cluster mutation), cost 198 OE euros, generics 24 OE euros. (prices recorded by Medecins Sans Frontieres)

(14) It was the SETI project that processed the gene sequencing necessary for the first i-commons databank in 2013

(15) The top ten monopolies in 2008, Citigroup, General Electric, Altria Group, Exxon Mobil, Royal Dutch Shell, Bank of America, Pfizer, Wal-Mart Stores, Toyota, Microsoft

(16) Wolfsburg is a perfect example, the town was founded in 1939 around the Volkswagen corporation car factory. The city and corporation prospered for sixty years until production was moved to cheaper zones in The Market, oil droughts rendered cars luxurious, and eventually the brand was absorbed by a Market rival in 2007. The city during this period perpetuated a fiction that the car corporation was still supporting the town – in fact it was principally derivative trading by the parent company, and perpetuated a series of auto themed projects to compete the fiction. Including Auto Stadt -a theme park for car and car fetishism, the Phaeno a destination museum a transport

(17) Simmel, Georg The Philosophy of Money Routledge London 2010 (1907)

(18) A bazaar is an ancient word for a market, the word derives from the Persian bazar, whose etymology goes back to the Pahlavi word baha-char meaning “the place of value”.

(19) By using the unfashionable term ‘goods’ I’d like to signify anything that can be transacted; material or immaterial.

(29) The incident is retold in Andre Breton’s book Nadja (1939) <http://www.site-magister.com/nadja.htm>

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WHAT ARE THE CREATIVE INDUSTRIES

An analysis of organization, epistemology, policy and discourse from the UK mid- 2007

Manuela Zechner

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key words; creative industries, culture industry, cultural industries, policy, UK, work, flexibilization, precariousness, public- private partnerships, education, commercialization, open source, discourse, creativity, innovation, talent

0.Introduction

The Creative Industries are a new and flourishing sector of advanced capitalist economies¹, particularly in the UK where it makes about 7.3% of the economy and is of comparable size to the financial services industry². An exhaustive report has just been released by the UK DCMS in anticipation of a green paper³. While the Creative Industries are referred to as a success story in the UK and elsewhere, there is need for a more critical reflection on what exactly they are composed of and structured by, how they stand in relation to cultural policy and the Cultural Industries, and what they aim to bring to or take from “culture” and “creativity”.

The notion of *culture* has since after the second world war been increasingly associated with industry and markets, and

- 1 In July 2007, the CRI alongside Biotechnology and Informations and Communications Technology (ICT) are among the three fastest growing economic sectors globally, according to the World Bank In the EU they make for 2.6 percent (i.e. Culture industries contribute more towards the economy in Europe than e.g. the food industries (1.9%) or the chemical industries (2.3%)) (November 2006). Similar figures can be put forward for various countries- particularly South Korea, Australia, the US, Singapore, etc). The CI are estimated to account for 7 percent of world GDP. <http://www1.worldbank.org/devoutreach/nov03/article.asp?id=221>
- 2 Department for Culture, Media and Sport, *Staying ahead, (Introduction), Report on Creative Industries*, London June 2007, http://headshift.com/dcms/index.cfm?fuseaction=main_viewBlogEntry&intMTEntryID=3095
- 3 visited September 2007
World Bank website, ibid

since the 70s along with notions of *knowledge* and *creativity* increasingly associated with the monetary and enterprise. As part of a host of notions that have arisen in the course of complex developments of correlations between culture and economic sectors, the concept of *creativity* has come to play an important role in the vocabularies of government and business, particularly in the UK and France since the mid-80s. The arising discourses are increasingly under investigation by academics as well as cultural workers in critical, subversive or affirmative manner.

The accelerating growth of what came to be known as the knowledge economy in the nineties furthered the emergence of new kinds of policy and discourse around what one might call “culture”. Ways of relating to this notion had been undergoing constant transformation since the early 20th century, when continually changing conditions of production impacted on practices and markets associated with “culture”. Since the nineties, the emergence of a discourse surrounding *Creative Industries* appears most notable in France and the UK, contributing the formation of a highly neoliberal idea of *cultural production* and the legitimization of corresponding policy. The formation of what I would call an emerging regime of Creative Industries bears correspondence to the notions and policy of *Cultural Industries* as well as the concept of Culture Industry as coined by Horkheimer and Adorno⁴, however it does not entirely coincide with either. The emergence of Creative Industries is being rigorously implemented on a policy level.

Ever- increasing investment in what I will generally refer to as semantic, symbolic or cultural production and the marketing thereof as copyrighted material forms the basis of the prospering Creative Industries. The policy and according investment in this sector not only affects those whose activities happen to coincide with this relatively new definition of a field, but encompasses various developments that impact on society at large. The highly economy-oriented assignment of value and meaning to cultural phenomena gives rise to policies that encourage processes of gentrification in urban zones, systematic education of flexible creative workers as well as supporting a general shift towards a proprietary model for ideas.

Creative Industries is a hybrid strategy for the extraction of financial profit mainly from “immaterial” labour, cultural services and experiences, but also hardware production and sales. With increasing deregulation, the rewarding of intellectual and creative activity becomes more difficult, because there is a new organization of labour within which fixed or stable working hours and contracts no longer hold. The quantification of knowledge or creativity in economic terms on the other hand is achieved through the application of Intellectual Property (henceforth IP) regulations. Creative labour as such is highly competitive, despite depending on peer review and supposedly collaborative team work⁵.

While symbolic production becomes ever more important for national and supranational economies, there exist many different ways of developing and sustaining a wealth of related activity and production within regions and states. This text will focus on the history, policy and contemporary government Creative Industries (henceforth CRI) discourse in the UK, while also referring to European and Brazilian contexts. It seems particularly relevant to refer to the CRI in the UK because, The term “Cultural Industry” is often used synonymously to “Creative Industries”. I would argue that the latter is a new phenomenon that might be understood in terms of an increased deregulation of cultural production and to some extent as overwriting the former. “Culture Industry” in singular describes the conceptualization and critique of early/mid 20th century phenomena as described by T.W. Adorno and M. Horkheimer.

If “collaboration” is understood as a non-hierarchical mode of working together which takes space to be critical of itself, it is clear that only a very small margin of cultural or creative industries work can be called collaborative. Through enforced competition and pressure, the contrary is likely to occur- a hierarchical organization of labour which is however based on an ethos of teamwork. This in one of many factors that makes it difficult to claim ones rights as a creative worker.

since the 70s its role has been pivotal in developing a host of urban and national policies that propose new approaches to merging culture and business. In recent years CRI policy has become a priority for the UK government, which aims to be at the forefront of a new culture and prosperity brought by creative enterprise.⁶ The UK CRI are often cited as a model that informs policy in many other nations.

The CRI conceptual, strategic and legal framework goes beyond the means of distribution and reception that the Frankfurt School described as mass media or Culture Industry, but it can be seen to be part, offshoot or successor of Cultural Industries Policy. Like most Cultural Industries (henceforth CUI) frameworks (which mainly come out of the postwar US and 70s UNESCO policy) the CRI include a vast range of sectors such as arts, antiques, computer games, fashion, design, and publishing- encompassing almost any creative individual, business or arts organisation. In the UK, where the notion of Creative Industries appears more frequently than that of Cultural Industries, the CRI are a key component of cultural policy. Implications of this are both positive and negative for people working within the culture sector: an increased number of workplaces and support for creative enterprise, but also more competitiveness and flexibilization, as well as commercialization of creative practice and associated institutions. In the context of cities such as London, some have argued that the advent of CRI might mark a shift from investment into management consultancy and finance towards investment into culture and creative enterprise⁷. For others it means a desirable move towards the creation of something like “Ubiquitous dream societies of icons and aesthetic experience” ⁸. For people living close to cultural/ creative workers it means processes of gentrification. For the education sector it means encouragement of creative or project-based learning in schools while at university level it means an introduction of “innovation”, speculation and venture capitalism. Public-Private partnerships receive government support particularly in higher education (for example through HEROBAC, the HEFCE Higher Education Reach-out to Business and the Community Fund), where institutions have to commit to the agenda of producing a business-oriented and individualized creative workforce accustomed to a logic of Intellectual Property. Increasingly within Cultural Industries policy, and most definitely in the Creative Industries regime, the enforcement Intellectual Property law becomes the basis for the subsistence of those employed in the CRI.

It is however important to note that the Creative Industries perhaps is not as planned a field as some of its discourse or indeed this analysis may suggest. Following the highly complex and diverse development of Cultural Industries, the Creative Industries is a field that is being installed in and impacts on regions and zones in heterogeneous and sometimes hardly calculated ways. There has been an explosion of terminology around the economy of culture in the past twenty years (marked by terms such as *Cultural industries*, ‘*creative industries*, ‘*creative economy*’, ‘*experience industries*’, ‘*content industries*’, *knowledge industries*, ‘*entertainment industries*’, *sunrise industries*, *future oriented industries*, *copyright industries*’, ‘*(multi) media industries*’ etc) which may be taken to indicate just how fast shifts within this sector occur and how many actors (government, academics, business, cultural workers) are involved in analyzing and shaping these discourses and developments.

- There is also a tangible impact of CRI policy on the arts,
- 6 *Britain is arguably the world’s most creative nation. The top designers at BMW and Apple are British and went to British art schools. Britain’s music industry is legendary having produced groups including the Beatles, Rolling Stones, Oasis amongst many others.* -British Council *Creative Industries Core Briefing*, http://www.britishcouncil.org/creative_industries_core_briefing.pdf visited July 2007
 - 7 Barbrook, R. (2004) *The Class of the New* London: Mute Publishing Ltd, 2004
 - 8 Dator, J. and Yongseok Seo (2006), *Korea as the wave of a future: The emerging Dream Society of icons and aesthetic experience* http://www.futures.hawaii.edu/dator/japan/Korea_Wave.pdf visited August 2007

which constitute one of its main component sectors. Commercialization of aesthetic practice and their institutions means a decrease in support for small, independent, politically or experimentally radical projects. It is also frequently argued that the traditionally precarious status of most artists becomes transposed to larger populations of creative workers in the CRI, through an organization of labour as project-based, flexibilized and highly competitive cluster activity. While proclaiming a democratization of culture and creativity via a rhetoric of horizontality and self-realization, the current expansion of the CRI seems to mark a shift away from the social towards the economic, producing cultures of exclusion and precariousness. There is hardly a CRI policy paper that does not speak of *opportunity*, however in the light of cultures of self-exploitation, speculation and bankruptcy there cannot really be mention of democratization. The vastly problematic implications of ever- increasing marketisation of semantic production cause counter- movements to emerge. These are heterogeneous, sometimes amorphous and mostly in movement, and often affirm an ethics of open source, collaboration, critically/ politically/ socially engaged practice, self-organization/education, piracy, hacking and/or sustainability.

Key points and methodology

In this text I try to understand the relation of contemporary CRI discourses to prior and other ways of speaking about culture and creativity, referring to what I would broadly call humanist as well as modernist ideas. Initially I will refer to Felix Guattari for a delineation of different ideas and values invested in the concept of culture. Subsequently and throughout the text, I will try to disentangle clusters of concepts such as *Culture Industry/ Cultural Industry/ Creative Industries* and *creativity/ innovation/ talent* as well as to some extent *knowledge/ immaterial/ creative work* (I can only hint to analyses of the latter through reference to other texts). Much of the delineation of a kind of vocabulary of the CRI is based on pieces of government discourse, which I will frequently invoke as quotes.

Another aspect of my analysis is tracing how the CRI is defined by new conditions and technologies for production and organization, and to outline policies and consequent changes brought about by this. There is a place within the economic and semantic fields that has opened out in the course of complex developments over the past seventy-or-so years, which now accommodates the idea and purpose of the Creative Industries. This is of course marked by conflict, with different actors pulling in different directions and advocating divergent and variable strategies with respect to CRI development. I will attempt to point out some different positionalities and the discourses they engage, particularly in the area of policy. One such example is a paper or manifesto written by former UK minister of culture Tessa Jowell⁹, as well as instances of contemporary cultural policy in Brazil as inspired by minister Gilberto Gil.

A third point I will keep coming back to concerns the situations of those working in the Creative Industries. Similarly to other precarious forms of labour, the CRI are characterized by flexibilized, insecure and underpaid work- a large economy of internships is but one facet of this. While the hype of the creative sets the tone of another wave of commoditization and exploitation, it bears employment for large numbers of people and brings forth new forms of labour. From left to right people have argued that the kind of work characteristic of the CRI (*cognitive, intellectual, creative, immaterial*, etc) brings forth new ways of relating to work/non-work, exchange and society. For some, the ways in which language and the transfer of messages becomes both the means and the end of a process of production appears to hold much promise for the emancipation of the class of (immaterial, cognitive, creative, etc..) workers from conditions of domination. For others, flexibilized and self-managed labour is synonymous

⁹ Jowell, T. (2004) *Governement and the value of Culture* <http://www.culture.gov.uk/NR/rdonlyres/DE2ECA49-7F3D-46BF-9D11-A3AD80BF54D6/0/valueofculture.pdf> visited August 2007

with exploitation, or to the contrary freedom. The analysis of these interpretations and discourses is widely relevant for understanding the modes of subjectivation encouraged by the CRI regime, helping to perceive the challenges and possibilities these developments offer.

The relations between CRI and education are a fourth recurring aspect of this investigation. During my years of study at a London art school I observed that the notions of *creativity, innovation* and *flexibility* play a large role in the recruitment for production as well as consumption of knowledge goods (within markets of knowledge, culture as much as communications technology). The liberal arts college has regained relevance for the production of national wealth in the context of CRI, exceeding the production of just cultural capital. In similar developments, secondary and community education come to encompass creative training programmes.

Finally, my attempt at laying out the conditions and discourses that inform and legitimize moving notions such as creativity and culture into the field of economics serves to hint at possible other ways of going about discourse, work and policy with respect to the production of signs and meaning. It seemed to me important to understand how policy informs practice and how this relates to the stakes people like myself put into cultural work. I hope to produce an outline that can helpfully indicate what different struggles for autonomy in this context may be structured by. Moving beyond some of the depoliticized cultural forms brought to us via corporate as well as government funded culture, and drawing upon empowering and critically engaged modes of relating to knowledge and creativity is a challenge lots of people are busy with. While such a struggle can hardly be relevant if based upon lament and nostalgia, an engagement with critical analysis helps to suggest strategies and positionalities that go beyond complacency and defeatism, or opportunism and discursive game. It seems to me that spaces related to art and culture hold much potential for encouraging the facilitation of debate, movement and research around contemporary cultural, social and political activities and developments, their realities and relations to markets.

1. Culture and Industry

The Culture Industry

When tracing the history of the concept of “Creative Industries”, there are many possible paths to take. The Frankfurt Schools “Culture Industry” concept is one evident trajectory, marking the first generic term that appeared in the context of expanding economies of mass cultural production. While there is certainly a correlation between Culture Industry and CRI, it needs to be noted that the Culture Industry concept has much more of a history, outlining some of the developments that make conditions of possibility for the CRI. New technologies enabling the mass distribution of culture, and a clear reference to fordist modes of production and dissemination are at the heart of the Culture Industry paradigm, and can help situate the different context in which the CRI is situated- a new organization of labour within knowledge economies.

“Kulturindustrie”, best translates as “Culture Industry” and is a term that was coined by T.W. Adorno and M. Horkheimer in the 1940s¹⁰, mainly to substitute for the word ‘mass culture’ in their theoretical writing¹¹. “Mass Culture” appeared too ambivalent a term, because it not only implies a centralized way of producing/ distributing culture but also carries an undertone of a culture of the masses, made by and for the masses. “Culture industry” seemed to appropriately de-mystify the idea that the role of culture in war/post-war Europe at

¹⁰ Adorno. T.W. and Horkheimer, M. (2002) *Dialectic of Enlightenment*, Stanford: Stanford University Press

¹¹ Due to its historical context, the “Cultural Industries” and related policy is closer to an application of this concept than CI policy. My focus here is however on the “Culture Industry” as a conceptual framework outlining some of the conditions for existence of the CI.

the beginning/middle of the 20th century could be anything but instrumental to the perpetuation and accumulation of ideologies and capital, losing its critical potential in the process. While A+H elaborated on much of this during the second World War, much of Adornos writing comes from his time in the postwar US. The US under Roosevelt and Europe under Hitler showed similarities in their employment of mass media as tools for large scale subjectivation¹². As such, this first conceptualization of a mass economy of culture by A+H carried very negative connotations.

“Culture Industry” referred to the mass production and distribution of symbolic structures and associated products to a wide populace, wherein those were subject to industrial, quasi assembly-line production and no longer depended so much on artistic genius or craftsmanship, A+H suggested. The opposition of the Culture Industry to supposedly true or high art production is implicit in A+Hs writing. The “high art” that A+H valued could apparently not exist in a populist economy of culture, wherein mass appeal and accessibility became the main criteria for the production of signs and codes (rather than prestige within a small circle of connoisseurs). The Culture Industry referred to a framework of centralized state media and cultural institutions and an increasing influence of corporations thereupon, putting powerful conglomerates in a position to mainstream ideas- mainly nationally but increasingly also internationally, an example being the export of Hollywood films. This was made possible via new communications technology that could broadcast information via long distances and at fast pace, delivering products such as radio shows, music, film and television as well as news and advertising to large audiences from a central source.

The concept of Culture Industry has been highly influential in terms of offering an analysis of a mass production of culture, and was taken as a warning of the influence of US cultural exports, which led most European countries to refrain from structuring cultural policy accordingly. It was only in the 1970s that the UNESCO adopts the idea of “free flow of information”, however as a democratic principle, not as a means of defending the interests of American Transnational Corporations (UNESCO policies like the “cultural exception”, which aims to protect local culture through not liberalizing fields such as audiovisual production, attest to this today)¹³. The UK, France and Holland adopted the Culture Industries as model similarly early, taking account its critique by A+H to different degrees. A core philosophical question raised by A+Hs Culture Industry concept is that around the value assigned to culture. In how far does an instrumentalization of cultural activity for economic purposes bear danger? What were the relations between economy and culture throughout the centuries, and how did the 20th century differ from those? How are we to define “cultural activity” in the first place- what kind of concept is culture?

“Culture”

Felix Guattari offers an analysis of ways of conceiving of culture in his essay “Culture; un concept réactionnaire?”, which goes a long way in illuminating the link between Culture- and Creative Industries. He argues that culture is a profoundly reactionary concept, because it can only exist when limited to certain spheres and applications, such as the market, nationalism or collectivism. “Culture” can not autonomously exist otherwise, because the kind of activity it refers to is inseparable from life, hence to call only certain things by this name (such as certain products/ productions, things of a certain origin etc) is a reactionary gesture.

¹² While Edward Bernais was in the process of “inventing” PR and consumer culture in the US, Hitler was forging a racist and nationalist kind of culture in Europe.

¹³ For a brief yet excellent history of the Culture Industries concept in relation to Cultural Industries, see Segers, K. and Huijgh, E. (2006) *Clarifying the complexity and ambivalence of the Cultural Industries*, Gent, Re-creatieflaanderen Research Project http://www.re-creatieflaanderen.be/srv/pdf/srcwvp_200602.pdf, visited September 2007

In capitalism, “culture” is to subjectivity what capital is to economy- a means of subjectivation, which allows this system to function as it does. The particular form of subjectivation favoured in capitalist culture is that of individuation, which occurs en masse through personal and psychological as much as machinic, economic, social, technological, iconical, ecological, ethological, mediatic systems- the notion of “culture” being at the forefront of most of them.

According to Guattari, there are three main ways of encapsulating “culture” by way of assigning specialized value it. The first such conception of culture corresponds to some extent with the idea of “high” and “low” culture as invoked by A+H. This refers to “culture” as a means (and end) to making power relations, by virtue of which the status of an elite is legitimized and maintained. In this sense, the distinction between cultivated/ uncultivated people, high/ low culture or sophisticated/ popular culture qualifies who has access to and controls semiotic production and structures of power and decision making. This conception of culture helps sustain processes of subordination along the axes of class, race and gender¹⁴. Culture in this sense is something one does or does not have (and only rarely can acquire), defining social and economic status.

The second way of investing the notion of culture with meaning is somewhat opposite to the first one- referring to a collective asset, something that everybody has and that can be categorized ad infinitum via anthropological or ethnological methods. Culture as the essence and soul of civilization, a kind of a priori which in its different manifestations or classifications can serve nationalist (Volkskultur), conservatist (culture francaise) as well as universalist (cultures of the world, UNESCO) agendas. This second variant is frequently employed in government discourse and specifically marks cultural policy documents, which often describe the value of culture in national as well as collective and humanist terms (I will refer to this later on).

The third common notion of culture is that of a field of production and consumption of (often immaterial) goods- this industrial kind of culture is also at the basis of “creative” culture in its CRI encapsulation. “Culture” in this sense denotes anything that contributes to semiological production- be it books, films, studios, persons, equipment, museums, cultural centers, media etc- and that thereby contributes to a market that can be regulated to a greater or lesser extent. It is the sphere in which culture neither refers to the collective nor the exclusive, supposedly keeping clear of value judgement (while in actuality engaging both the first and second concept of culture in favour of the third) and primarily referring to an entity that has a place in a market. The exclusiveness that is characteristic of the “high/ low” or “innate” type of culture subsists in its economicist bias. This is because it is again based upon thinking culture separately from politics and everyday life, this time as a ghetto characterized by the monetary (not privilege or authenticity). It is not that it does not make sense to speak of “culture” as a field of the production and reception of signs. Because semiotic activity forms the very basis of our lives and subjectivities, we need to move beyond its encapsulations, appropriating and subverting in a singular not individualized way. Guattaris argument is situated in the context of Brazil in the 1980s, where such a movement seemed possible. By this time, the “Cultural Industries” had been coined as a generic term marking the expanding economy of culture as subject to policy, investment and increasing analysis.

Cultural Industries and Creative Industries

There is a lot of confusion around the concepts of Culture/ Cultural and Creative Industries, which often seem to be used interchangeably. The “Cultural Industries” has been an official term since the 1970s, when it came to be subject to policy at the UNESCO, as well as in the US, UK, France and

¹⁴ An obvious example are colonialist discourses that assume there are uncultivated or uncivilized people as opposed to cultivated and civilized ones, and that the latter should dominate over the former.

Netherlands. At UNESCO and in Europe, it demarcated de/ regulatory policies, bringing the “Culture Industry” concept to a critical policy level. While the “Culture Industry” and “Cultural Industry” clearly emerged in the 20th century, the “Creative Industries” was a term that came to be frequently used since the 1990s and bears close connection to the dotcom boom and the beginnings of knowledge economies. Intellectual property is at the center of the CRIs economically oriented policy. Cultural Industries also embrace IP fully since the late 20th century, however they are based on an older and more socially and democratically oriented model of cultural production than CRI, which stem out of a context of a knowledge economy, of the digital and post-fordist production. The modes of dissemination and production engaged by the CRI are defined by this right from the start.

*The emergence of creative industries is related to the rise of culture industries [sic], the significance of knowledge to all aspects of economic production, distribution and consumption, and the growing importance of the services sector.*¹⁵

The most mentioned factors contributing towards the development of the Cultural Industries into a flourishing economic sector include: rising prosperity in industrialized regions, *increasing leisure time, rising levels of literacy, links between the new medium of television and new discourses of consumerism, the increasing importance of ‘cultural hardware’ (hi-fi, TV sets, and later VCRs and personal computers) for the consumer goods industry, and so on*¹⁶. Television and Radio, which Adorno commented on extensively, marked the beginning of an age in which informational networks started to go global, making communications and information design increasingly important sectors of industrialized countries, particularly for spreading the cultural and economic hegemony of the so-called West. With these possibilities to mainstream culture on a global scale, a shift occurred in industrialized countries from manufacturing jobs to services jobs:

*Between 1971 and 2001, Britain lost 4m manufacturing jobs, but gained 3m business service jobs, 2,3m jobs in distribution and leisure, and 2m positions in the public sector.*¹⁷

The creative economy in Britain today employs 1.8m people¹⁸. The growth of the internet further reinforced and accelerated the production and distribution of signs, enabling the development of a new sector of economy which is *increasingly informational, global and networked* (Terry Flew) and creating jobs in the process. While leading towards the CRI, this technological change also brought forth peer to peer infrastructures and collaborative modes for sharing ideas and information, which are incorporated in the CRI concept alongside strictly proprietary and individualistic models.¹⁹

All of these shifts could and have however also been incorporated by the Cultural Industries. What marks the difference between such an incorporation and the CRI regime is that the latter extends beyond the sphere of cultural policy. At the basis if this is the linguistic shift from “cultural” to “creative”, which allows for a further injection of the economic into policy that might not be possible on a similar scale in

¹⁵ Flew, T. (2002) *Beyond ad-hocery: defining the creative industries* <http://eprints.qut.edu.au/archive/00000256/> visited August 2007 (note the use of the term “Culture Industries”, a mix of A+Hs concept and the “Cultural Industries”)

¹⁶ Department for Culture, Media and Sport, *Staying ahead*, (Introduction), ibid

¹⁷ Nathan, M. (2005) *Centre for Cities Discussion Paper: The Wrong Stuff? Creative class theory, diversity and city performance* UK: Institute for Public Policy Research <http://www.ippr.org.uk/publicationsandreports/publication.asp?id=448> visited August 2007

¹⁸ Department for Culture, Media and Sport, *Staying ahead*, (Introduction), ibid

¹⁹ While describing the internet as a constitutive part of the knowledge economy, it is important to note that within the internet as much as the creative sectors, different forms of economy exist- high tech gift economies are often a starting point for the networked production of signs.

the context of Cultural Industries, because of the democratic and critical principles inscribed in them. From the context of the UK, the rise of Cultural Industries policy and terminology is often explained via the Greater London Councils development of cultural policies in the 1980s and onwards²⁰. Andy Pratt and David Hesmondhalgh suggest that one factor for the change in terminology was the desire of the politically centrist UK labour government of the late 1990s to distance themselves from the activities of left-wing metropolitan councils such as the Greater London Council and Sheffield in the 1980s. This was a step towards liberalization of cultural policy that the CRI now incorporates.

The Cultural Industries and the Creative Industries regimes don’t foreclose one another, indeed they perfectly coexist in (post-) national economies. In the UK, the CRI have gained in momentum since the 80s, while on mainland Europe they are being introduced more slowly into prevailing socially oriented cultural policies. The term “Creative Industries” shows to have been increasingly in use since 1990, most frequently in the UK (where a liberalization of cultural sectors has been ongoing since 1980 and had much impact on business, education and urban planning) and in France (where a minister of culture Jack Lang in 1982 held a plea for more government intervention in this field)²¹. But even in countries with advanced CRI policies, certain cultural sub-sectors continue to be subject to regulation (such as film, radio, television; libraries, archives and museums)- as propose protectionist measures of UNESCO²².

This does not mean that Cultural Industries are not part of the picture anymore. It does not seem possible at this point to draw a distinction between Cultural Industries and Creative Industries based on fundamental differences- the two merge to various degrees in different national policies. However it can be said that certain tendencies are more present in the concept of CRI, such as the exploitation of IP and increased deregulation. In the UK, a new report now suggests that the CRI entail the Cultural Industries rather than vice versa. Clearly the CRI is gaining momentum in post- industrial societies²³, and its regime comes to dominate over many types of production.

2. Creative Industries

Definitions and Organization

The creative industries is a field which some take to include not only

[...]advertising, architecture, the art and antiques market, crafts, design, designer fashion, film and video, interactive leisure software, music, the performing arts, publishing, software and computer games, television and radio, but also

²⁰ Hesmondalgh, D. and Pratt, A. (2005) *Creative Industries: Cultural Industries and Cultural Policy* International Journal of Cultural Policy Vol 11, No. 1 www.artsmangement.net/downloads/hesmondhalgh.pdf visited August 2007

The culture industries began to emerge as an issue in local policy-making in London early 1980, and were implemented in Sheffield’s culture industries policies, which helped to spread the notion of local culture-industries policies, in particular the notion of ‘the cultural quarter’

²¹ Segers, K. and Huijgh, E. (2006) *Clarifying the complexity and ambivalence of the Cultural Industries*, Gent, Re-creatieflaanderen Research Project http://www.re-creatieflaanderen.be/srv/pdf/srcwvp_200602.pdf, visited September 2007

²² http://www.unesco.org/culture/industries/trade/html_eng/question17.shtml visited September 2007

²³ In UK government policy reports, the CRI seem to be at the center of attention with less mention of Cultural Industry and no mention of Culture Industry occurs. In European Union and national cultural policy on the Continent, the term Culture Industry appears more frequently still.

*‘low art’ forms such as heritage, tourism (cultural and mass), and sport*²⁴

...but also manufacturing industries such as CD pressing plants, the printing of inlays, distribution and retail. If seen in all its aspects as an economic sector, the CRI include various facilities for the production of hardware and knowledge products. This conglomerate of sectors seems highly problematic, since each of its component fields has a different investment in “culture”, a different history and engages different modes of production. While levels of deregulation differ for each of these fields even in Creative Industries policy, the question perhaps is how long this is to last under a regime clearly and explicitly following economic imperatives.

In geographic terms, the CRIs increasing economic importance today is not limited to the northern hemisphere or so-called West, but to information-driven societies. The UNESCO reports that the “culture industry” markets have changed from being dominated by US business to being fairly equally distributed between US, Europe and Asia today²⁵. At the same time, power and profit today resides with a few global megacorporations that produce, market and patent cultural products (Viacom, Time Warner, Disney; Bertelsmann; Sony; News Corporation, Seagram...): those are mainly based in the US. High literacy, access to education, media, technology and a mass market for culture, are prerequisites profitable CRI- in this respect there are new and potent markets developing in Asia particularly.

It is mainly in urban cores that information gets designed, content gets created and desire produced, while at the center as well as the margin there are information processing factories and telecommunications centers that constitute a huge, but less visible part of the CRI. Much of the work that gets categorized as CRI-relevant is outsourced (call-centers, hardware manufacture, film production, etc). Arguably there is little guarantee for tolerable working conditions in such production spaces, however there are also large numbers of information workers working under precarious conditions in citycenters and suburbs. Working conditions vary greatly, and a detailed analysis of the divergent modes of cultural production would be very necessary to understand how divergent forms of labour can come together under the concept and policy of CRI. In the many fields lumped together under the CRI there are expectations and subjectivities that greatly vary. It is clear that not all people working in the creative economy have their employer or state provide them with social security, a decent contract and wage, or the feeling that they are being creative and free. There should be no illusion that CRI labour necessarily means teamwork and champagne- sipping, or that it is marked by any more freedom than a teaching job- the contrary is perhaps the case. Gerald Raunig calls the creative industries

*[...] postfordist versions of the huge structures of culture industry, which tend to limit, rather than to expand the range and the concepts of what is mainstreamed as culture. [...] Cultural heritage thus develops into a tool for restricting the public spheres, culture industries turn out to induce postfordist processes of (self-) exploitation, and cultural identity becomes a concept to justify exclusion and wars.*²⁶

Within the UK, the CRI are most focused on knowledge and software production, notably the games, design, arts+
24 quoting the UK governments Creative Industries website http://www.culture.gov.uk/about_us/creativeindustries/ visited May 2007
25 figures according to a UNESCO faq on “Cultural Industries”: http://portal.unesco.org/culture/en/ev.php-URL_ID=18671&URL_DO=DO_TOPIC&URL_SECTION=201.html
26 Raunig, G. and Kaufmann. T. (2002) *Anticipating European Cultural Policies Position Paper on European Cultural Policies* by Therese Kaufmann/Gerald Raunig, eipcp, Vienna, eipcp <http://eipcp.net/policies/aecp/kaufmannraunig/en>; see also <http://eipcp.net/policies/ccj> for an eipcp issue on the “critique of creative industries” , visited August 2007

antiques markets, as well as television, publications and spectacle, each of which raise enormous profits. The UK engage a well trained and educated population of creative workers that get much support from government for developing business and products if they play by the rules of IP, self- exploitation and gentrification. In this sense, CRI operate on national levels- nation states increasingly compete for extensive accommodation and education of CRI workers who hold the promise of bringing future wealth. The CRI function internationally in the sense of being embedded in and constitutive of a globalised market for information, knowledge, communications strategies and technologies, and also because there are transnational strategies for development of CRI such as those of the European Union.

Who are Creative Industries workers and what difference do they make?

Those who might be referred to as CRI workers are hard to trace statistically, since much of the work in the creative sector occurs without long- term contracts, unregistered and/or for free, and/or tax-exempt. There can hardly be a reasonable analysis of average incomes or working conditions beyond the different sectors that constitute the CRI. While the CRI and corresponding jobs grow exponentially, there is still much to be understood about the way these jobs function- how well they pay, how long they last, what kinds of lifestyle they require and foster, what the futures of young generations of CRI workers might look like, and how this differs within the CRI. ²⁷

Intellectual, Cognitive, Creative, Cybernetic, Virtuoso, ... labour and the kinds of subjects and social dynamics these generate has been extensively theorized from both the left and the right (since the industrial revolution until this day²⁸). There are various claims as to how this “new class” of knowledge workers would transform things; by generating prosperity via IP, by forging a new class consciousness, by revitalizing run-down areas, by making virtuosic and subversive use of technology and design, by forging a new kind of flexibilized labour, by forging cybernetic communism through peer-to-peer culture, and so forth.

In the context of operaismo for example, Paolo Virno speaks about the virtuosity of what he calls Culture Industry labour as opposed to fordist labour- communicative activity which has itself as an end- and because of the political potential of any activity without an end, he assigns it political potential²⁹. The concept of the multitude and its organization for him is closely connected to the form and organization of virtuosic labour.

Precariousness, Precarity or the Precariat are often invoked to refer to the ‘new class’ of workers, of which the creative and cognitive labour sector constitutes a significant part, be it manufacturing of computer chips, designing of websites or writing of scholarly articles.

Coming from the French term precarité, precarity is a very recent term used to refer to either intermittent work or, more generally, a confluence of intermittent work and precarious existence. In this latter sense, precarity is a condition of existence without predictability or job security, affecting material or psychological welfare. (Wikipedia, precarity, Oct 06)

Gerald Raunig refers to the ‘self- precarization’ of cultural producers. I expect he does not mean to say that precarity is
27 *Total creative employment increased from 1.6m in 1997 to 1.8m in 2005, an average growth rate of 2% per annum, compared to 1% for the whole of the economy over this period.* Department for Culture, Media and Sport (DCMS) UK (2006) *Creative Industries Report* http://www.culture.gov.uk/Reference_library/Research/statistics_outputs/creative_industries_eco_est.htm visited July 2007
28 Barbrook, R. (2004), ibid
29 Virno, P. (2004) *A Grammar of the Multitude: section 4.5 Culture Industry: anticipation and paradigm*, Paris: Semiotexte www.generation-online.org/c/fcmultitude3.htm visited July 2007

a desired or consciously elected state, but that the economy of internships, short term and flexible labour that emerges through the demand for visibility and success within the cultural- creative sector forces workers to make themselves precarious, taking up lots of jobs, working for free here and there, and trying to fill CVs with experiences that raise their cultural capital. This can determine the lives of both manual and cognitive workers, of cleaners as much as programmers, and is often contingent with the financial, family and residency status. Minimum access to former public services such as medical care, insurance, pensions are characteristic of precarity.

The problem with most intellectual and CRI work is that, whether in the context of self employment or a contract, labour time is hardly structured by working hours and most of the time far exceeds the time one would spend working in any kind of office job on a similar or higher salary. The highly competitive jobs in the CRI mostly require teamwork, and while this might give the allusion of collaboration or horizontal power relations, the contrary is mostly the case. Relationships between people in higher and lower positions are casual, which makes it even more difficult to leave work at a given time when the boss, who one is on friendly terms with, is still sitting in the back office.

Relating these living and working conditions to those of the industrial proletariat and its struggle, the term “precariat” has been coined and invested with the hope for a new class consciousness. In referring to those primarily working intellectually, Franco “Bifo” Berardi suggested the term “cognitariat”, a working class of intellectual workers who often hold university degrees and come from lower middle class families yet live precariously. Again there is allusion to possibilities for solidarity and movement among such people³⁰. Overtly political in their emphasis, the mentioned conceptualizations are meant to help understand and subvert shifting processes of subjectivation in order to bring about social change, not to count or classify people. In the framework of economy-oriented CRI policy on the contrary, increasing attempts to statistically capture and categorize workers are undertaken, in order to understand the their lifestyles and to build on new ways of disciplinary subjectivation from there. Discourse is one crucial means for doing this, and will be investigated further on.

The “Creative Class”

The probably most well known theory about the subjects of creative labour is that of the “Creative class”. It refers to the benefits of a high-skilled creative or cognitive workforce that works on designing and managing information and is mostly based in urban cores and brings major revenue to cities. This part of the CRI has received much attention and praise in recent years, after Richard Florida published a book that was to become a kind of bible for urban and CRI policy makers as much as creative enterprises. His 2002 book “The Rise of the Creative Class” proposes that³¹

metropolitan regions with high concentrations of high-tech workers, artists, musicians, gay men, and a group he describes as “high bohemians”, correlate with a higher level of economic development than cities and regions that are lacking these. [...] attracting and retaining high-quality talent -- rather than building large job-creation infrastructure projects such as sports stadiums, iconic buildings, shopping centres -- would be a better primary use of a city’s regeneration resources for long-term prosperity. [...] Florida has devised his own ranking systems that rate cities by a “Bohemian index,” a “Gay index,” a “diversity index” and similar criteria. (Wikipedia: Richard Florida)

30 Berardi, FB. *Interview with Matthew Fuller* http://subsol.c3.hu/subsol_2/contributors0/bifotext.html visited August 2007
31 Florida, R. (2002) *The Rise of the Creative Class -Why cities without gays and rock bands are losing the economic development race* <http://www.washingtonmonthly.com/features/2001/0205.florida.html> visited August 2007

While it takes many of his cues from the growth of the London creative sector and the influence of policy upon it, Floridas model has been taken up by many city councils (including London) as a means to attracting capital into low-income urban areas. The problem with Floridas regeneration theory, which works very well in terms of economic profit, is that it encourages processes of exclusion through gentrification -a process the upper strata of creative workers is involuntarily implicated in. For people existing in the areas in question- be they low-income families, creative workers, migrants, elderly people and so forth, it implies rising rent prices or even eviction or demolition of (mostly social) housing, and the colonization of neighbourhoods by well-off young workers, families and consumers. Existing communities disintegrate while inhabitants are forced out of those districts towards suburban areas, where gentrification processes are bound to sooner or later repeat³². The atmosphere of creativity, openness and tolerance characteristic of low-income “creative” areas results in bleak commercialization that comes in the form of top-down imposed “culture zones”. As such, Floridas consultancy firm is highly successful³³. Examples of “Master Plan” regeneration projects and their effects on communities and urban design are abundant- whether or not they refer to creative workers as a starting point for regeneration, the accommodation of CRI businesses is usually a concern. Within the UK, the installation of the Sheffield Cultural quarter³⁴ is an example.

3. Creative Industries policy Intellectual Property

Within the CRI, *exploitation of Intellectual Property* is a key phrase. There is paradox in positing non-diminishable and collective resources such as knowledge, ideas and creativity as proprietary. The proposal of exploitation always refers to a resource, and while natural resources are more tangible through being easy to locate and finite, it is not clear how knowledge and creativity can be understood in this sense. Ideas can not really be finite nor attached to one single person, and so a generation of scarcity of knowledge needs more than just a proprietary regime, but a new mode of understanding knowledge generally. It seems to me that this is achieved through a discourse that has been on the rise with knowledge economies³⁵.

Nurturing and rewarding creative talent is the start of the intellectual property value chain and Intellectual Property Rights (IPR) are at the core of creative industries existence. However, government recognises issues surrounding IPR are of significance beyond the ‘creative industries’ and must be considered in that context. The creative industries are one of
32 (34) The “regeneration” phases within the urban areas in question are generally portrayed as a glorious succeeding of creativity, sanitariness and growth over bad infrastructure, stagnation and misery, like an urbanist American dream coming true. What occurs during gentrification processes is merely a displacement of misery and not its undoing. People who can’t afford to invest in private housing or privatized education will not come to be part of an affluent creative class and not have a part of any creative quarter unless councils make a concerted effort to support and include them, the contrary of which is generally the case. Regenerated areas often do not permit for organic growth of communities and space, but prescribe a strict regime of allocation to consumers, affluent residents, small creative businesses and corporations. Investors rarely have a stake other than financial in the concerned district, for example its social history or future.
33 (35) <http://www.creativeclass.org/> visited May 2007
34 (36) (<http://www.creativesheffield.co.uk/>), 2004-ongoing
35 (37) Wikipedia defines “knowledge economy” like this:

... an interconnected, globalised economy where knowledge resources such as know-how, expertise, and intellectual property are more critical than other economic resources such as land, natural resources, or even manpower.

the UK’s major economic success stories, growing at more than twice the national average, representing 8% of GDP. Yet they are facing opportunities and threats – particularly with the advent of the digital environment and advances in new technologies. The effective exploitation of IP will be the key to their success in meeting these challenges and continuing this economic growth. http://www.culture.gov.uk/what_we_do/Creative_industries/

Reference to success, threat/security and opportunity help with ignoring the question: what will happen if the realm of ideas, like the material world, becomes subject entirely to ownership regulations? Will it mean the immediate absorption of any idea into the market, so that only ideas of a certain age would be “free” and the all the rest would be free market ideas (assuming copyright law remains limited to the lifetime of an author plus some years)? The timely reference to “threats” links up with discourses surrounding terrorism in the context of a politics of fear, and is an effective way of proposing IP as a must-be. References to opportunity and wealth are also highly appealing when left so vague. The “threats” alluded to include the open source and hackers movement as much as free webcasting and horizontal organizational forms that come about through software such as Wikis and file sharing sites and programs. Since IP is the guiding principle of CRI success, it will be important to legitimize the criminalization of those treating knowledge as a common resource, and the marginalization of free and open access networks. While peer to peer culture will continue to exist, technological devices (such as the iPod) will cooperate with government policy to make it difficult if not impossible to get access to cultural products without paying money for it. Court cases are only one way of safeguarding IP. The general enforcement of a legislation impacts not only cultural production, file sharing or research and development in science and medicine (where IP and patents were firmly established), but also on how people communicate and share thoughts with eachother on a daily basis.

It is worth mentioning the Creative Commons, alongside many other efforts to counter Intellectual property regimes and the transformation of knowledge and creativity into products and shares. If these initiatives are not the main subject of my text this is because my aim here is to understand the larger (economic, legal, discursive) frameworks they operate in- as a way of both providing context and reference for these initiatives, be they in the fields of education, art, science etc. CC licences are surprisingly popular amongst UK artists, a survey by the Arts Council has shown- some 170.000 websites in the UK now licence their work under the creative commons- including not only young artists but also the Tate and similar big arts business³⁶. In 2006, open content licencing has been taken up by the BBC in its Creative Archive campaign which encourages you to “Rip it. Mix it. Share it. Come and get it.” while offering a licence that closely resembles the Creative Commons share-alike, non-commercial, attributive licence- with the added condition that all material is only to be further used within the UK³⁷. It seems possible to put open content licencing to use in order to share and restrict creativity and knowledge within a national framework.

Cultural policy and Open source

There are ways to think socially about learning, knowledge and culture. Not only small scale initiatives and organizations operate with and ethics of sharing and empowerment beyond national, gender or class boundaries, furthering the use of Open Source and increased accessibility of artistic strategies and education to a wide population. There are also some governments that take on this ethics, particularly in contemporary South America.

In Brazil there are various schemes along these lines in place, and have been going since some years now, backed by President Lula and Minister of Culture Gilberto Gil. One such
36 (38) <http://www.nettribution.co.uk/2/content/view/1032/182/> visited July 2007
37 (39) http://creativearchive.bbc.co.uk/archives/2005/03/the_rules_in_br_1.html visited August 2007

scheme prescribes that 80% of businesses and government agencies in the country convert their Computers operating systems to Linux, an open source code. This will, through a gradual migration campaign, come to allow communities and agencies to customize their software to their own needs, share expertise and learning, engage the wider community in digital culture and finally rid the state of its dependency on Microsoft and exorbitant package fees. This initiative is complemented by a radical programme that distributes old computers from businesses or government to self-education centers poor areas, where they are set up as linux platforms and local digital workshops are established, granting people of all incomes access to the internet and digital technology. The Brazilian Ministry of Culture offers various education programmes, online platforms and networks for debate and learning about the values of culture. This facilitation of platforms encourages autonomous learning and sharing of skills, which represents an approach totally opposite to the infusion and subtle indoctrination with market knowledge that the UK CI education schemes are working towards under a New Labour government. Within contemporary Brazilian cultural policy, the focus on social problems and the inclusion of all members of society as active participants is a necessarily political act. The notion of inclusion, which by US or UK standards frequently means nothing other than the tokenistic protection of a few individuals from the consequences of the neoliberal policy, which as the source of exclusion is supported by these governments. Inclusion comes to signify something else in the ideas of Gilberto Gil, who recognizes that it must mean empowerment, creating independence and political thinking as opposed to producing more dependency and symbolism- approaching culture as shareable and ideas as the open source of the citizens of the world.

There are many other organizations and governments that have, largely for financial reasons, made the transition from proprietary to open source operating systems³⁸. In itself, it is of course unlikely that a switch to Open Source software can effect much social change if it only applies to centralized government service or economic elites and their businesses, without being embedded in a cultural policy that engages all its citizens with the sharing, programming and collaborative creation of culture.

Cultural policy and Subsidy

The CRIs straightforwardly profit oriented kind of approach offers a convenient way of circumnavigating ideas that might otherwise or earlier have informed cultural policy. Particularly in relation to the arts, *the social, autonomy, excellence and access* have played an important role for the formulation of UK policy in the last thirty years. The CRI is indeed about enriching informational or entertainment products through artistic techniques, but social, philosophical and political problems are beyond its scope. The cultural policies that had, in the UK of the 80s and 90s, implemented a mixing of art with social or community work seems to fall outside of the strict terms of the CRI: the so-called “third sector”, where artists work with NGOs or other entities who replace the state in its social and welfare functions, does not sit well with the CRI³⁹. Yet the arts, in their entirety, are officially part of CRI in the UK as much as where there is a CRI policy in place. With respect to the many sectors the CRI include, there have been and are different histories and systems of subsidy, private sponsorship, or corporate support. For example, publishing is based on peer to peer review and gift economies within academia, on individual research, subsidized by government and self, hardly privately sponsored; while architecture is based on competitive team work, subject to government regulations, public as well as private funding, however considered predominantly as public service; and computer games are corporate funded, technology based, and market oriented. It is an open question how these fields can coincide
38 (40) Argentina, China, EU, city of Munich/Germany, etc.. <http://www.openpia.com/resources/open-source/governments#argentina>
39 (41) KulturKontakt Austria (2004), *ARTWORKS project publication*, Vienna; Grasl Druck und Neue Medien www.equal-artworks.at, www.kulturkontakt.or.at

within CRI policy, or what other reason there could be for this than moving them as far as possible into the real of the economic.

Public- Private partnerships in art and education

Allocation of funds from private sources is a prerequisite for the survival of museums, galleries and art centers as well as educational institutions in the UK today⁴⁰. For such a site of public interest to become a viable site of investment, it needs to enter into a contract of sponsorship, censorship, branding, and hence into a regime of visibility and popularity. Most institutions and projects in the sector of culture and education need to secure a certain amount of investment in order to prove their liability for government support. This means adopting business models. The emergent ‘Public-private’ governance of initiatives means that transmission and research become increasingly difficult due to inaccessibility of knowledge (copyrighted and patented information is too either expensive or kept secret, particularly in the sciences), increasing precarization of jobs that traditionally fell into the public sector, and mounting fees for tuition. The “Creative London” initiative of the London Development Agency describes its agenda for education:

*[...] when it comes to making sure that the right people with the right creative skills are always available for the creative industries, we're here to work closely with the educational and training systems and look beyond traditional institutions for talent.*⁴¹

The £40 Mio. “Creative Partnerships” initiative (managed by 40 The estimates for annual corporate arts contributions in the United States grew from \$161 million in 1977, to \$496 million in 1987, to \$740 million in 1995, and to almost \$1200 million in 2000, and proportionate increases can be witnessed globally (Kindberg, V. (2003), *Corporate Arts Sponsorship*, Chapter 16 in: A handbook for cultural economics, by Ruth Towse, UK: Edward Elgar Publishing https://ep.eur.nl/bitstream/1765/783/1/TOWSE+BOOK_pages0155-0163.pdf, visited August 2007) ...while arts sponsorship in most cases entails negotiations between artist and funding body, there obviously are limitations imposed on artists working with corporate sponsors, and these relations are subject to a different agenda than those within state funded arts projects. With state funding, guidelines involving criteria for public outreach, diversity, access and community specificity often instrumentalize potentially socially engaged and critical projects towards forms of community art as social work, watering down the politics of projects. These processes are hard to circumvent and perhaps still do benefit communities more than any glossy form of more commercial art. Corporate sponsorship mostly means bringing content and form of art or educational work in line with the corporation and its product/s (Nivea funding the Palais de Tokyo in Paris: “ the skin—in all of its states— is honored”.. <http://www.artforum.com/news/week=200624>) or at least disabling any overt criticism of issues that concern the sponsor, arguably state funding selects projects by standards more related to a projects relevance for a general public at a specific time. While the private-public cultural spaces that grow everywhere from London to Moscow do indeed reach a wider public than traditionally bourgeois galleries or theatres, they often sacrifice much of cultures potential of proposing (politically positioned, radical) critique. Late modernist ‘thinking spaces’ for the masses, such as the Turbine Hall at the Tate Modern in London (funded by Unilever) mostly host works that impress through resembling phallic monuments to schemas of accumulation, power, exploitation or excess. In knowledge- driven societies, museums, galleries and art cafés have replaced cathedrals and fun fayres, which is to explain the turn-of-century rash of monumental museum building projects such as the highly- publicised Guggenheim Museum in Bilbao, the billion Dollar Getty Center in L.A, or the reconfigured industrial cathedral on the Thames that houses the new Tate Gallery of Modern Art.

41 www.creativelondon.org.uk, visited March 2007

Arts Council England and funded by the DfES and DCMS) is a programme engaging

*young people to experience, learn from and enjoy artistic and creative activities [...]: Creativity in all areas of work is widely regarded as a critical factor in the future economic success of the country. It is a source of competitive advantage in a knowledge economy and receives considerable Government attention and support as a result*⁴².

The Creative Partnerships are a massive investment into future generations of CI workers, parallel to the establishment and transformation of sites to equip them with further education and skills for creative jobs. These jobs will be based upon the competitive exploitation of Intellectual Property and the increased flexibility which the market requires.

*It is quite clear that the kind of skills employers require now include skills that are much wider, that you could broadly describe under the headline of “creativity”; team working, being able to challenge ideas, to think laterally, to have critical understandings; those are very much the skills that Creative Partnerships have developed.*⁴³

The Creative Industries Fact File released by the UK Department for Culture, Media and Sports (DCMS) is concerned with making links between higher education and the CI:

*DCMS in partnership with Universities UK has established a Creative Industries Higher Education Forum. The Forum draws together members of Government, creative industries and educational establishments to advise Ministers on the strategic policies relating to education and research in the UK creative industries. [...] Creating strong links between Higher Education Institutions (HEIs) and businesses is an essential part of improving our economic performance, and HEIs have an increasingly important role to play in increasing the competitiveness of regional economies.*⁴⁴

The University of the Arts London is a striking example of CI education and Public-Private Partnerships. The university presents its development board like this:

*drawing on a broad range of expertise from across the creative and corporate industries, the Development Council champions the University's development programme through the inspiration and generation of philanthropic and sponsorship income.*⁴⁵

This board consists of CEOs and Ex-CEOs of Sony, BBC, Abbey National, Tesco, and so many more businesses, hedge funds as well as government departments. It is commonplace to lament the privatization of education from both the student side (depoliticization, competition, high fees/student debt) and the teaching side (censorship, precarious jobs, service-character), however the CRI seem to play a particular role in this. While a focus on creativity means the breaking away from authoritarian models of teaching, the CRIs economically driven influence on education policy primarily means no “knowledge for knowledges sake” but that the efficient education of a creative workforce replaces pedagogy or curiosity- driven research. Education in this sense might be understood as a training for the exploitation of ones own ideas, rather than encouraging processes of subjectivation that link creativity with agency, criticality or sociality. This is of course down to teachers as well as program guidelines, but pressure on the former is growing.

42 <http://www.creative-partnerships.com> and: DCMS, *Creative Industries Fact File*, Pdf www.culture.gov.uk/PDF/ci_fact_file.pdf visited August 2007

43 quoting James Purnell, Secretary of State for Culture, Media and Sport, as appointed on 28th June 2007, formerly Minister of Creative Industries: <http://www.creative-partnerships.com/creativeind.pdf> visited August 2007

44 DCMS UK, *Creative Industries Fact File*, Pdf www.culture.gov.uk/PDF/ci_fact_file.pdf visited May 2007

45 <http://www.arts.ac.uk/22389.htm> visited July 2007

Intellectual Property and education

While CI students themselves become instrumental to value production in the double sense of economic profit and of perpetuating cults of creativity, individualism and self- exploitation, it is only after the college years that the reality of precarious work and life kicks in. The pressing point remains how to pursue Open Source as a sustainable mode of practice and life within the current system, and how to counter the indoctrination with IP logic as a student or teacher, questioning the supposedly consensual acceptance of IP as inscribed in educational CRI discourse. Within university contexts in London, campaigns such as “Own-it” are key in producing this consent:

*Within your business or your practice, you've probably created a wealth of in-house ideas, designs, music, writing, images – in short, ‘intellectual property’ - which can make you extra money, as long as you give it the proper legal protection. Own It will show you how*⁴⁶.

“Own-it” is the “Creative London Intellectual Property Advice Service”, a campaign to teach CRI workers and students to properly copyright their work. The campaign is a collaboration between Creative London and the University of the Arts London (specifically London College of Communication)⁴⁷. The target audience is students at art and design colleges, whose benefit to (and success in) the creative economy depends upon their understanding and use of IP rights^{48 49}.

4. Discourse

The most common notions by which to recognize CRI discourse (as a variant of the third type of culture outlined by Guattari)

46 <http://www.own-it.org/>

47 Expanding and commercialized educational institutions such as the Unversity of the Arts London may serve as examples of how national CI policy can go hand in hand with a reinterpretation of pedagogy. Every year through the University of the Arts, an average of 25.000 students get recruited to the world of CI via glossy brochures that promise fame and creative careers and are distributed in upper class arts and secondary schools in not just the UK but many countries. The university invests in massive media and promotional campaigns as well as branding in order to attract international students who pay roughly 10.000 GBP per year to the Universities in fees as well as home students who pay about 3000 GBP per annum. The number of students/money attracted and visibility/money gained by the University and its students and employees in turn leads to further funding from the government via the Research Assessment Exercise amongst other things. The gained capital is to be invested in the further recruitment of students to the institution and achievement of more visibility and excellence. “Excellence” is one of those buzzwords that justify rigor in learning/ teaching/research primarily if there are measurable outcomes, to do with grants, prizes and other investment attracted. www.arts.ac.uk and see also “UAL ventures” website

48 The figure of the artist often serves as role model for creative herolnes- supposedly autonomous, governed by their own desire, adventurous and bohemian. Artists are perfect examples of isolated yet wildly networking individuals that exploit themselves in the name of creativity, decadence or genius.

49 An example in Germany is the Volkswagen Autouni - a steel and glass corporate university in Wolfsburg with a library at the Universitte der Knste Berlin, which collaborates with various other Universities worldwide (Stanford/US, Uni der Knste/ Berlin, etc). VW Uni outlines its Philosophy quite blatantly: *Knowledge affords the crucial competitive advantage in today's information society. As a consequence, all teaching, training and research activities conducted by AutoUni are aimed at making the Group stronger in the face of competition.*

http://www.autouni.de/autouni_publish/master/en/philosophy.html visited July 2007

currently appear to be *creativity, innovation, entrepreneurship, talent, skills, intellectual property, opportunity, knowledge transfer*. They promise self- realization, via a discourse in which pleasure and freedom act as a disciplinary device. Below I refer to three of these notions and the way they are put to use in different CRI scenarios.

Creativity

As many of the quotes in this paper make visible, the word *creativity* has its heyday within the context of the economization of ideas. In its (latin) origin it refers to a potential for growth. In the contemporary discourses around the CRI, it insinuates a potential that everyone has to bring about something new and other at the benefit of society at large, at the same time defining the outcome of this process as proprietary. To be creative refers to activities that contribute to the making of protocols which can be transferred into knowledge capital. Creativity hence does not necessarily signify a big, mysterious or artistic gesture nor a generous contribution or offer to society (with its connotations linked to maternity, nourishment, growth and collectivity). The association of creativity with self-expression, collectivity and benevolence is of course intentional and important for the desire production on which the CRI thrives. In real terms however, creativity marks a move that allows for the transfer of an aesthetic and intellectual configuration into a marketable product. It will have to be the production of something new or different. Originality plays a role in this, however not necessarily denoting authenticity but a trick that marks the intelligent use of ones own creative “resource”. As such, being creative is not necessarily a straightforwardly self-expressive act, but an individualized speculative and tactical action.

Linked to the notions of *talent* and *innovation, creativity* is a kind of everymans capital, reminiscent of the American dream or in any case of something egalitarian: everyone is an artist, and it only takes commitment and competitiveness to ascend within the world of creativity. While “talent” asserts less of an egalitarian viewpoint, it is precisely through the coupling of the exclusiveness of “talent” and the inclusiveness of “creativity”, that makes the CRI attractive. Creativity can be related to art, bohemia, genius, autonomy, creationism, collectivity, equality, essence and also capital and career, in any combination. It is a flexible idea for flexible people.

The context of the CRI makes a differentiated position on *creativity* necessary: defending it as a collectively accessible asset and which no one can definitely appropriate (potential for social and political subversion included), or praising it as a new kind of ore that can and should be discovered and extracted from human brains and communities for exploitation (promise of increasing wealth included). Of course such a clear cut definition seems implausible, because it would again lead to encapsulation and because socially and economically oriented ideas about creativity blend to various degrees, with accordingly many strategies and kinds of policy. *Creativity* is similar to *culture* in this sense, a profoundly reactionary concept since it can not really be separated from life, but is instrumentalized via the construction of a discourse that inscribes it in a specific realm such as that of the economic.

Innovation

*Innovation – the successful exploitation of new ideas – is the key business process that enables UK businesses to compete effectively in the increasingly competitive global environment. The Department is working to stimulate a significant increase in innovation throughout the economy.*⁵⁰

The link between *creativity* and *innovation* is often explained as innovation being an application of ideas, approaches or actions that *creativity* produces. In this sense, creativity is the mythical process of inspiration and cognition, while innovation is the copyrighting and marketing thereof. In recent UK government discourse however, *innovation* increasingly appears in relation to institutions, indeed as an institution

50 UK Department for Business, Enterprise and Regulatory Reform: <http://www.dti.gov.uk/innovation/> visited August 2007

itself, an almost mechanical procedure which government can give structure and assistance with. It is in this sense that I will read innovation, departing from CRI discourse. There seems to have occurred a linguistic turn around the millennium whereby “innovation” got firmly attached to the exploitation of ideas mainly in the CRI, ICT and science sectors. Within the UK, the discourses conveying this as well as the policies effecting it have been present for some time, and notions like *research, forecasting* and *futurecasting* have been much linked to *innovation*, meaning the project of increasing business performance and profit through empiricist and speculative investigation. (53)⁵¹ Within research culture at Universities, this use of the notion of *innovation* marks a shift away from humanist arguments about the value of culture and knowledge, moving from a pursuit of knowledge for the benefit of civil society to a performance- oriented view of knowledge as currency, and creatives, academics and scientists as the ones responsible for investing this ideas capital into *innovative* applications. Knowledge transfer is the cynical notion that describes this simple process of (extraction of ideas)- conversion of ideas into a packet or product- transfer or sale to another organization or business- (application to a market or community). The UK Department for Trade and Industries established this as a priority in its 2002 Review for New Public Spending Plans 2003-2006:

*15.7 Commercial exploitation: universities and public sector research establishments are responding to the challenge of knowledge transfer. An expanded Higher Education Innovation Fund, incorporating University Challenge and Science Enterprise Challenge, will benefit from annual funding of £90 million by 2005-06 (including £20 million from DfES).*⁵²

The “London Innovation” Initiative by the London Development Agency offers another example of how the key terms are put to use:

In order to increase innovation in London's businesses we aim to:

- * encourage competitiveness, creativity and enterprise*
- * increase knowledge transfer and innovation in business*
- * promote London's universities as one of the Capital's key global strengths*⁵³

In the popular interfaces of CRI discourse (brochures, websites, advertisements), the notions of “creativity” as much as “innovation” still carry the aftertaste of ideals of freedom, autonomy and genius, while CRI policy discourse makes fairly clear that most of these terms, which have been appropriated from the cultural sector, are to be read as dispositifs or apparatuses that guide the extraction of economic profit, corresponding to clear sets of procedures, but holding no claim to being meaningful beyond this application. With a definition of *creativity* as something quantifiable that comes in pounds or points, *research, innovation* and *creativity* are currencies in the knowledge economy that buy access to survival and **profit (via funding** and investment). Without reference to this

51 another example of a University Research+ Innovation Unit: *The University of Edinburgh is Scotland's leading research university with an international reputation for world-class research across a wide range of disciplines. The University is also very successful in commercialising the major scientific advances, discoveries, inventions and innovations generated by this research. Edinburgh Research and Innovation (ERI) seeks to promote the University of Edinburgh's world-class research and commercialisation activities to potential research sponsors and collaborators, licensees or investors.*

<http://www.research-innovation.ed.ac.uk/> visited July 2007

52 DTI (2002), *New Public Spending Plans 2003-2006*, “Investing in Science, Innovation, Enterprise and Competition” <http://www.archive2.official-documents.co.uk/document/cm55/5570/5570-15.htm> visited August 2007

53 *London Innovation is an initiative led by the LDA to promote the region's key strengths and deliver policies which will ensure the future success of London as a base for business development.*

<http://www.lda.gov.uk/server/show/nav.001002003005> visited August 2007 07

capital, no creative enterprise or individual will succeed in the upper strata of the CRI. It is only available to those that have already firmly placed their creative capital on the market, through university education or other ventures.

Talent

Together with *creativity*, the notion of *talent* offers a viable approach to recruiting for participation in creative enterprise and/or consumption of semiotic products. An interesting case study with respect to this is former UK minister of culture Tessa Jowells paper (or manifesto) on “Government and the value of culture” from May 2004, in which the notion of *talent* is somewhat central.

Struggling to establish an argument for the value and hence public funding of “complex” cultural forms, Jowell distinguishes more challenging and deeply enriching/ touching art forms from entertainment, however apparently without wanting to reproduce set distinctions between so-called low and high culture or art. It seems she mainly talks about art when she says culture, and indeed her paper is a document pertaining to arts policy. This could be read as a proposal to go back to the first encapsulation of “culture” as described by Guattari, and perhaps it is also because public funding for art has a troubled history and fairly small acceptance margin in the UK, whereas culture seems more legitimate a term to cherish. Jowell launches a complex and somewhat unfortunate rhetorical manoeuvre aimed at the makers and judges of UK cultural policy:

*[...] We need the mechanisms in place so that a child with a talent will be able to take that talent as far as they wish to go, bounded only by the limits of that talent, and not constrained by their social and economic circumstances. If they decide to take their talent as far as it can go, we need the means to support them in this. Many of the building blocks are in place, many more are still to be put there. But only by accepting that it is a child's right to be given the means by which to engage with culture will we be able to move forward. By accepting culture is an important investment in personal social capital we begin to justify that investment on culture's own terms.*⁵⁴

She adopts “mechanistic” as well as social democrat (her being a labour minister) metaphors to make her point, in conjunction with a host of notions that overlap with neoliberal CRI discourse, and the celebratory tone of someone arguing within a context they know to be somewhat hostile to their ideas. In the UK, it seems that culture departments have to struggle with the overbearing presence and affirmation of national identity via sports- the relations between the state, the arts sector and CRI have changed much in recent decades, largely due to growing Cultural Industries and CRI. After a system of arts subsidy that mainly benefited the prestigious and national arts organizations (the patrician elite that is blamed to have dominated over cultural production in the UK for so long) had been put in place by the Arts Council of Great Britain after 1945, in order to promote “British Culture”, the UK under the Conservatives cut arts subsidy and encouraged private sponsorship. From the 90s onward, when the arts field had already been considerably commercialized, the Arts Council England (under Labour) adopted a more socially and diversity-driven arts policy, increasingly engaging the arts as “third sector” through which to compensate for the retreat of a welfare state, while continuing to encourage corporate support. In turn, the arts had been under attack for being elitist, and later on, populist- the “access vs. excellence” debate. While Jowell advocates a more excellence-driven approach, she laments the instrumentalization of art for social purposes as well as the popularization of art as a loss of quality and real engagement. She speaks of *culture* in order to avoid association with “high art” and also to allow for association with “national culture” etc. She is defending arts policy against too much of a market oriented approach, as is the case with CRI. It is likely that 2004 was a strategic moment for her to launch such an argument, as CRI policy was becoming more and more of an issue influencing cultural policy. Her vocabulary borrows from various discourses to make her approach appear more plausible.

54 Tessa Jowell, ibid

Jowell sets up her argument through a mix of notions: *exploration; self-confidence; opportunity; investment; challenge; access; excellence; success; genius; investment; transcendence (the transcendent thrill of great art); complexity; human potential; acquiring a sixth (artistic) sense; aspiration (and poverty of aspiration as the sixth giant form of poverty that needs to be tackled)*, before getting to her point:

12. Too often politicians have been forced to debate culture in terms only of its instrumental benefits to other agendas – education, the reduction of crime, improvements in wellbeing – explaining – or in some instances almost apologising for – our investment in culture only in terms of something else. In political and public discourse in this country we have avoided the more difficult approach of investigating, questioning and celebrating what culture actually does in and of itself. There is another story to tell on culture and it's up to politicians in my position to give a lead in changing the atmosphere, and changing the terms of debate.

13. Offering improved access to culture for what it does in itself is a key weapon in fighting the sixth giant, as I have called it. But for it to be effective in this way we have to understand it and speak up for it on its own terms – not a dumbed down culture, but a culture that is of the highest standard it can possibly be, at the heart of this Government's core agenda, not as a piece of top down social engineering, but a bottom up realisation of possibility and potential.

Jowell then moves on to talk about *fulfillment; indirect benefits of art; transformation; access; ladders of opportunity; benefit; achieving change by [...] giving access to resources and possibilities; trend; elite; pushing boundaries; attraction; culture in its own terms; culture as heartland; equality of opportunity; fairness; future audiences; building blocks; moving forward; excellence; culture and identity; the individual; community; nation; population transfer; globalization (multiculturalism as the acceptable face of globalization); invention; justice; talent; ambition; etc.*

Jowell refers to modernist as well as pre-modernist discourses (indirectly to the Frankfurt school, directly to John Ruskin and Otto Klemperer) but hardly to postmodern or contemporary culture and art theory and practice (off-mainstream movements, institutional critique, new media, digital culture, film, television, radio, creative industries, etc), and while arguing against elitist cultural policy, the “complex” cultural forms she argues for cannot be put associated with a certain bourgeois and antiquated idea of what art is; painting, literature, classical music are the examples she cites. While arguing for complex culture because it matches our complex age, she still seems set on the idea that the modern and analogue is as complex as it gets and finally also that arts should make a ground for national identity, another dangerously conservative idea.

Jowell argues that culture has value in and of itself. a statement that does not say much since it does not refer to a specific interpretation of culture. In terms of Guattaris three concepts of *culture* she invokes to the elitist (“complex”) and the collective type, to argue against the dominance (but not existence) of the popularized, audience- driven third type. She effectively suggests that if it has to be driven by a market, “culture” could do with a bit more of a type one and two approach- sophisticated and fostering a sense of national excellence, minus the patrician elite. This proposal of a newly differentiated synthesis between the three types of culture, in the context of the UK in 2004, suggests a move away from the dominant rationale of *access*. I take it to suggest two things: to keep cultural and specifically arts policy separate from CRI policy, and to re-regulate it a little. Judging by UK cultural policies as of mid-2007, where the Arts Council has just lost a third of its entire budget to the Olympic games planned for 2007, it is not clear that Jowells speech has had much of an impact on cultural policy⁵⁵. if such policy can at all be distinguished from CRI policy in this context. Her successor as minister of culture is James Purnell, who was **formerly minister** of Creative Industries.

55 Paradoxically, Jowell appears as a major supporter of the Olympic games.

5. Conclusion: Responding and relating

Organizing

There increasing awareness of the economization of ideas and their transmission and the role CRI may play in this. At least on the left, critical analysis and discourses appear to hold promise for the development of respondent and differentiated strategies and initiatives in the field of “culture”. Since welfare and job security are on the decline all over the globe, questions of countering commercialization and precarization become more pressing- and responses perhaps more radical. It seems increasingly important to operate strategically within as well as outside of institutions and workplaces, following up and building on experiences, organizational models and networks that aim to establish different ways of operating within the field of semiotic production and education. People from divergent fields are bound to recognize the similarities of their struggles and the need for joint initiatives and campaigns that open new possibilities for working, sharing and learning.

With respect to precarious living, it is clear that within the CRI - as with most freelance labour- organizing workers is particularly difficult, as these jobs are characterized by unstable and/or unregistered employment, and a high level of individualization. Campaigns that make visible the exploitation of the people in question are extremely hard to operate, because pointing to the root causes of their problems clashes with what is acceptable as critique in most public as well as private frameworks. However, more initiatives are coming into place and new strategies are being devised for understanding and organizing such an intangible workforce, and making links between struggles in fields as diverse as design, sex work, cleaning, teaching, etc. The 2007 DCMS report on CRI says that *CRI employs 1mio people in themselves, while 800.000 work in creative professions*. If this means that 800.000 people fade in and out of CRI as freelance workers, there is enormous need and potential to address the living conditions and aspirations of such people.

*Art for art's sake – the creative industries are peopled by creative talents who themselves get pleasure and utility from what they do. They are 'called to their art'. One upside from the business perspective (although it attracts complaints of exploitation) is that their 'reservation' wages – the lowest they are prepared to work for – are lower than the marginal value of what they produce, making labour particularly cheap.*¹⁶² *A downside is that the 'talent' care deeply about how the creative work is organised, which may discourage concessions or compromises to management.*⁵⁶

Discourse and Practice

Fostering a discourse around culture that is disconnected from the rhetoric of Corporate-National vocabularies might prove impossible. The language surrounding open source, alternative organizational models and informal networks partly feeds on the buzzwords of big business and policy, or has in turn been taken up by those. The exchanges and blurring zones between economically and socially oriented discourses is perhaps the best point to illustrate that there can not be a one-way flow or definitive appropriation of ideas. Neither CEOs nor activists can prevent the seepage or translation of their ideas into other fields. Adornos comment that no form of culture can resist commoditization in the long run rings true, but I might add that nothing is resistant to hacking either.

The point is to question and act, not to look for apology: how to say “access” and “tolerance” differently seems a difficult problem, and it appears to me that responses will come out of practices (as much as theories) of organization, and the micropolitics of relation and communication. Another kind of discourse will not compensate for exclusion and hierarchy, because notions of openness, creativity, learning and sharing take on meaning only when answered by corresponding ways of meeting, speaking, working, questioning and sharing. All

56 Department for Culture, Media and Sport, *Staying ahead*, (Chapter 4, Defining Creative Industries Challenges, point 4), ibid

these terms are used by big business and state agencies for pursuing CI growth. One strategy in this context might be the appropriation of “bullshit”-calling, a technique from the field of management, which could be applied to both neoliberal as well as our own discourses.⁵⁷

The turn towards the “creative” can be seen as a positive development in several respects (see the debates around the “new class”), despite of the extreme danger it bears. It seems that certain policy makers are also responsive to issues surrounding these problems, and also that local communities campaigning for rights, against gentrification, etc. might have a role to play in shaping the way a corresponding movement or policy could go. Perhaps a further analysis of these discourses and practices, both as left and right employ them, can serve to reinvest some of them with meaning, making them tangible and translatable to other practices and fields⁵⁸. I suspect it depends on the way we interrelate discourse and practice, deal with issues of transmission, organization and visibility that might bring about awareness and change. Largely this will depend upon the way in which we establish and affirm our different ways of interacting instead of focusing on the visibility of our counter- discourse.

Background

An earlier version of this text formed the basis of a collective reading, editing and discussion session at a Chelsea College of Art and Design (London) degree show in summer 2006⁵⁹. I graduated from this art school and had been trying to understand the financial as well as decision-making mechanisms at college and university level (University of the Arts London, formerly known as London Institute), which myself and others in these institutions found to be highly bureaucratic and quite intransparent. The initial text, as well as an accompanying series of diagrams (printed at the end of this text) were made in response to this, and as an intervention into the smooth atmosphere of a graduation art show.⁶⁰

Inevitably, this text is fragmentary and based on personal experiences and conversations as much as research. The particular cases and approaches I address are not meant to establish some canon of references but are merely examples that struck me as interesting.

57 An adaptation of the buzzword or bullshit- game, as employed in management meetings, goes like this: during a meeting or any other kind of language based activity, put some cards at the disposal of participants/yourself. On those cards, write down terms that frequently appear. If during a term appears five times during a short interval, jump up with the appropriate card and shout “bullshit”.

http://www.zeit.de/2006/31/60_Sekunden_fuer_Bullshit-Bingo, http://en.wikipedia.org/wiki/Buzzword_bingo visited August 2007

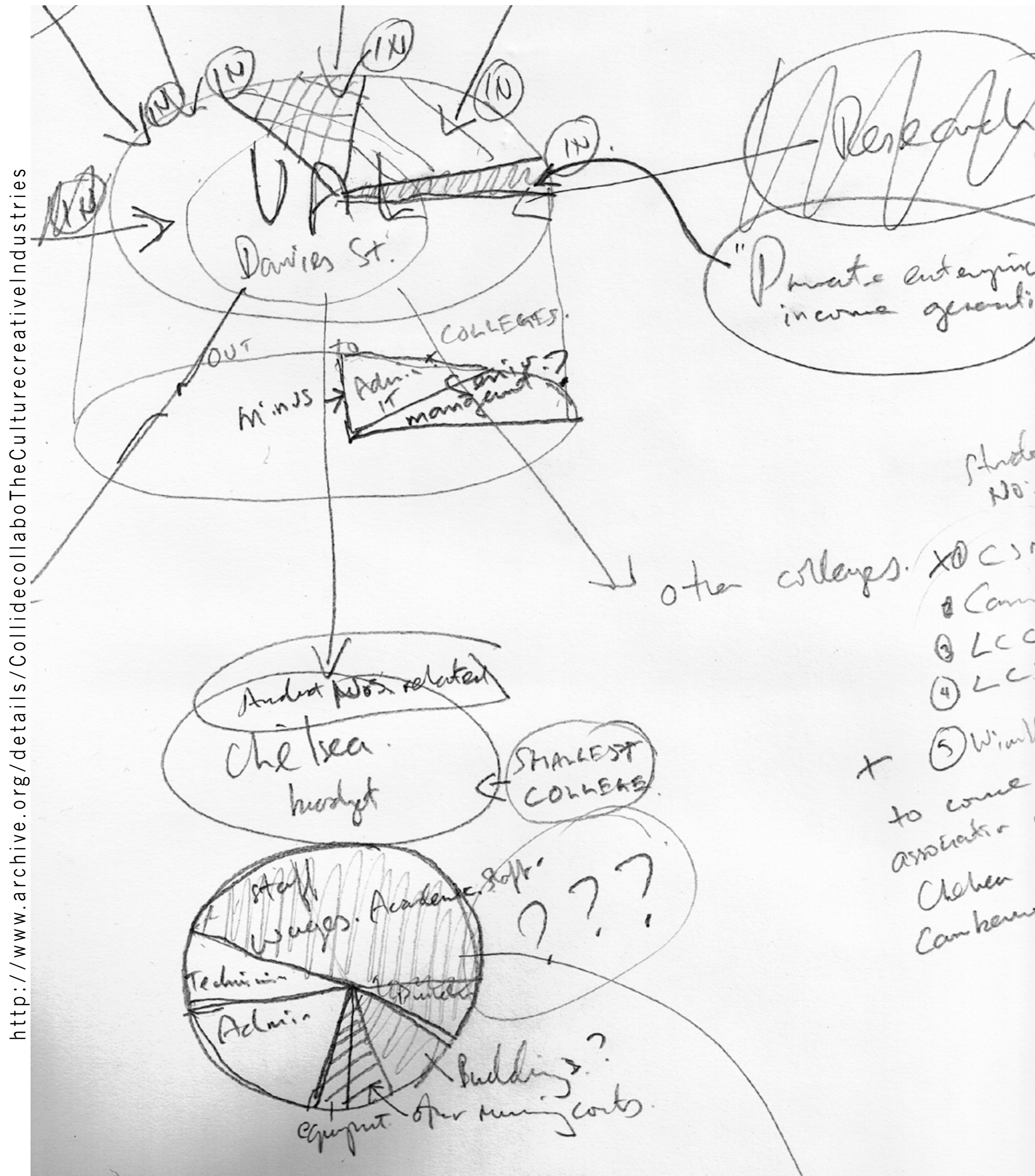
58 some interesting initiatives in these fields: <http://www.networkcultures.org/mycreativity/>; <http://www.edufactory.org/>; www.summit.kein.org

59 as part of a self-organized series of events: www.collide-collabo.org; www.collabo.onweb.org

60 A group of students, tutors and researchers took turns in reading the initial text out loud (it was projected onto a wall and accessible for live editing as well as online on a Wiki), commented on it, edited it and verbally related it to their own experiences. It seemed relevant and helpful to discuss the role of knowledge production and CI education in the UK, and the ways in which artists and other culture workers (as most of those present at the debate) could position themselves in the field of the CI. For those graduating, it seemed a critical moment to reflect on the contexts we were coming to recognize ourselves as being implicated in, and on ways of proceeding from there.

Manuela Zechner coordinates the future archive project and works with Critical Practice Research Cluster at Chelsea College of Art and Design, London, as well as being engaged in various other collaborative projects in the fields of new media/ art and education. Her current work centers around archives, dialogical practices and future studies.

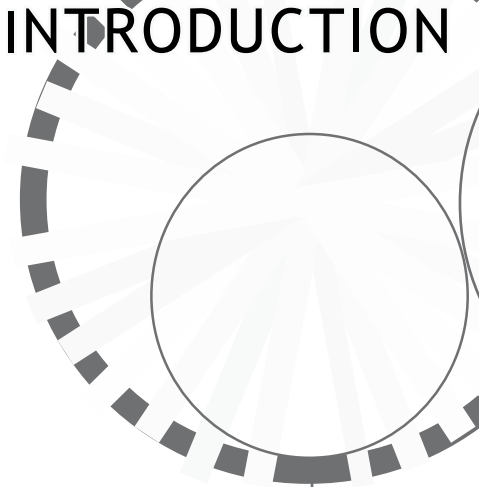
trying to represent the financial flows at college and university level: students, teachers and visitors make drawings. collide-collabo, chelsea college of art london, degree show, 2006



“Intersubjectivity emphasizes that shared cognition and consensus is essential in the shaping of our ideas and relations. Language is viewed as communal rather than private. Hence it is problematic to view the individual as partaking in a private world, which is once and for all defined.”

“Parsimony is a ‘less is better’ concept of frugality, economy, stinginess, or the taking of care at arriving at a hypothesis or conclusion of action.”

INTRODUCTION



“Universal class is a category derived from the philosophy of Hegel, redefined and popularized by Karl Marx. In Marxism it denotes that class of people within a stratified society for which, at a given point in history, self-interested action coincides with the needs of humanity as a whole.”

What is this? And... Making the case for including the The Generalised Survey/Structured Interview in this publication: The Generalised Survey was originally devised to be used in the context of a workshop, as a set of questions about what you do to earn a living. The Generalised Survey is appropriated from surveys originally constructed by Karl Marx to be distributed to French workers in the early 1880's. Such worker surveys was meant to draw together a range of issues concerning the organisation and structuring of work, so that perhaps seemingly unconnected relationships of industrial organisation would emerge in their true communion to the surveyed. So why work, in this publication? Originally, the workshop context in which The Generalised Survey served as an entry to a methodical approach, was part of a week of events which dealt quite extensively with the so-called “creative industries.” Having read this publication you will be acquainted with the term. The creative industries is a bag concept. It is a hard figure to grasp; it is a political model, a conglomerate of market actors, part educational reform part institutional reform, a network of financial packages, part public part private. It is new opportunities and a vast system of control. When we deal with such complex and interlocking factors, not least in respect to the market, it is tempting to describe the object at hand as a ‘phenomena’ to make it more material. In relation to the tendencies we see prominent within the creative industries in terms of work, much has been made out of the ‘phenomenons’ of flexibility and insecurity. The CRI sector makes extensive use of unorganised labor and various modes of employment commonly described as “precarious”: insecure, temporary contracts beneficial to the employer, but compromising the rights of employees.

So, The Generalised Survey is an attempt at outlining an approach for assembling and assessing presumptions, ideas, realities and definitions about and of work. Work, in this publication, because certain things which are, as mentioned earlier, often called phenomena, offset the relationship between labor and matters questioned and analysed elsewhere in this publication, such as education, information or artistic practice, in certain ways. Said ‘phenomena’ influence the pronouncement and enunciation of ‘work’ with regards to definition, role and content. Contemporary critique of these ‘phenomena’ places great emphasis on the societal effects of new, *socially expansive*, definitions of labor and henceforth, it is the idea that this approach is illustrated here by the example of work, but that this way of thinking tools the approach for application in other fields of inquiry.

An ambition of the editor is also something of a snapshot of current tendencies. As such it is really interesting to note the rather obvious relationship between this approach and that of, for instance, the ‘Future Archive’ project. While FA takes, as a point of entry, a performative and playful approach, and this project concentrate on the formal and normative ‘science’ and theory of inquiry, both projects will in their application share a willingness towards the examination of provisional knowledge, accumulation [recording] of experience and hypothesis. While FA deal with imagined futures [and so indirectly reflects on the now] this approach would aim to build a technique to qualitatively assess knowledge about forces affecting us in the present, and arrive at a certain precision of awareness with regards to the origin, objective and range of these forces. As such, these approaches, to an extent, mirror each other: while FA asks participants to indirectly comment on contemporary society through imagining possible futures, *this* approach devices a form of defining forces influencing these futures, working under the assumption that they influence all futures.

“Abduction is what we use to generate a likely hypothesis or an initial diagnosis in response to a phenomenon of interest or a problem of concern, while deduction is used to clarify, to derive, and to explicate the relevant consequences of the selected hypothesis, and induction is used to test the sum of the predictions against the sum of the data.”



A [AN ARTWORK]

GENERALIZED

INQUIRY

into

THE

CHARACTER

of work

BRIEF HISTORY

The basis of this approach is a survey which has, in terms of labor, its antecedent in very practical application. Historically, Friedrich Engel's case studies of Manchester workers and Karl Marx' 'structured interview' forms the basis for the appropriated survey spread across the following pages. A word on the character of these worker surveys is necessary. Marx' original survey, or "structured interview" was 100 questions designed to cover many aspects of working life. It was intended for French workers, and published in Revue Socialiste shortly before Marx' death in 1883. The objective of these 100 questions was to connect different and seemingly unrelated aspects of labor conditions and labor organisation to generate awareness of what is called, in Marxist terms, "primary contradictions," the division of labor and the classes. Marx wanted the structured interview distributed among French workers to raise awareness and enable French labor organisations to claim rights similar to those then recently introduced in the UK, where Marx was living, such as the 10 hour working day and minor legal working age.

For the organizations of the Italian 'Operaisti,' or 'Workerist,' movement this kind of investigation became a blueprint for what they termed 'Critical Inquiry' or 'Co- research.' This followed the same model in that the interview form was widely used, but by the mid 1970s the 'discipline' had acquired a motivation of 'consciousness raising' with regards to the individual worker - rather being conceived as the legal or 'state- body' (the idea was that a republican state, France, should follow a monarchical government, the UK, and launch inquiries into how to improve labor conditions) inquiry into social conditions that formed Marx' approach

"Inquiry is any process that has the aim of augmenting knowledge, resolving doubt, or solving a problem. A theory of inquiry is an account of the various types of inquiry and a treatment of the ways that each type of inquiry achieves its aim."

AN ANALYSIS OF THE FUNCTION AND THE APPLICATION OF THE INQUIRY: THEN VS NOW, CATEGORIES AND THE DISSOLUTION OF THESE, CRITICAL PREMISES

The interesting thing about Marx' approach to the survey is that it is designed to politicise. Marx' structured interview is different from questionnaires designed to build statistical data or, say, market demographics. Such approaches are off course not 'objective,' they carry assumptions, but they are designed to collect the broadest possible data set in order to arrive at effective policy or a marketable product. Marx' structured interview is a priori critical. It is based on opinion arrived at prior to formulating the questions of the survey.

Initially thinking about the inquiry, a pragmatic approach is useful. It is the purpose of the inquiry, as well as the purpose of the thing in a given constellation we wish to get a picture of. The inquiry is meaningful when it leads to knowledge and/or certainty. The goal of the inquiry is to reduce doubt, and if possible lead to the end of inquiry.

Theory of inquiry uses three kinds of interferences, known from the branch of philosophy referred to as logic. The three interferences are:

AND DEDUCTION
ABDUCTION
INDUCTION

These three interferences work in a cyclical fashion, their usefulness is reduced when isolated from any of the other.

QUOTE:

"In the pragmatic way of thinking everything has a purpose, and the purpose of each thing is the first thing we should try to note about it. The purpose of inquiry is to reduce doubt and lead to a state of belief, which a person in that state will usually call knowledge or certainty. As they contribute to the end of inquiry, we should appreciate that the three kinds of inference describe a cycle that can be understood only as a whole, and none of the three makes complete sense in isolation from the others. For instance, the purpose of abduction is to generate guesses of a kind that deduction can explicate and that induction can evaluate. This places a mild but meaningful constraint on the production of hypotheses, since it is not just any wild guess at explanation that submits itself to reason and bows out when defeated in a match with reality. In a similar fashion, each of the other types of inference realizes its purpose only in accord with its proper role in the whole cycle of inquiry. No matter how much it may be necessary to study these processes in abstraction from each other, the integrity of inquiry places strong limitations on the effective modularity of its principal components."

BRIEF HISTORY
[.continued]

The approach also bled into mainstream development practice: In 1980, an International Forum on 'Participatory Research' was held in what was then the Socialist Federal Republic of Yugoslavia. The discipline of 'Participatory Research' acknowledges the same origins of inquiry as the 'Operaisti,' but explicitly draws on a much wider concoction of social and political theory and international experience - ranging from the subversion of third world research paradigms on behalf of western interests, feminist research, socialist science to popular education - to resource allocation and the use/exploitation of these.

"Agency considered in the philosophical sense is the capacity of an agent to act in a world. The agency is considered as belonging to that agent, even if that agent represents a fictitious character, or some other non-existent entity. The capacity to act does not at first imply a specific moral dimension to the ability to make the choice to act.

Human agency is the capacity for human beings to make choices and to impose those choices on the world. It is normally contrasted to natural forces, which are causes involving only unthinking deterministic processes. In this it is subtly distinct from the concept of free will, the philosophical doctrine that our choices are not the product of causal chains, but are significantly free or undetermined. Human agency entails the uncontroversial, weaker claim that humans do in fact make decisions and enact them on the world. How humans come to make decisions, by free choice or other processes, is another issue.

The capacity of a human to act as an agent is personal to that human, though considerations of the outcomes flowing from particular acts of human agency for us and others can then be thought to invest a moral component into a given situation wherein an agent has acted, and thus to involve moral agency. If a situation is the consequence of human decision making, persons may be under a duty to apply value judgements to the consequences of their decisions, and held to be responsible for those decisions.

In certain philosophical traditions (particularly those established by Hegel and Marx), human agency is a collective, historical dynamic, more than a function arising out of individual behavior. Hegel's Geist and Marx's universal class are idealist and materialist expressions of this idea of humans treated as social beings, organized to act in concert."

It is processes similar to these interferences that are performed when constructing an inquiry into any 'phenomenon.' The inquiry consists of a range of assumptions and hypothesis formulated as questions [adopting the ethos of a priori criticality] - they will then be sorted as premises, evaluated in turn by the precision of the conclusion towards they lead us.

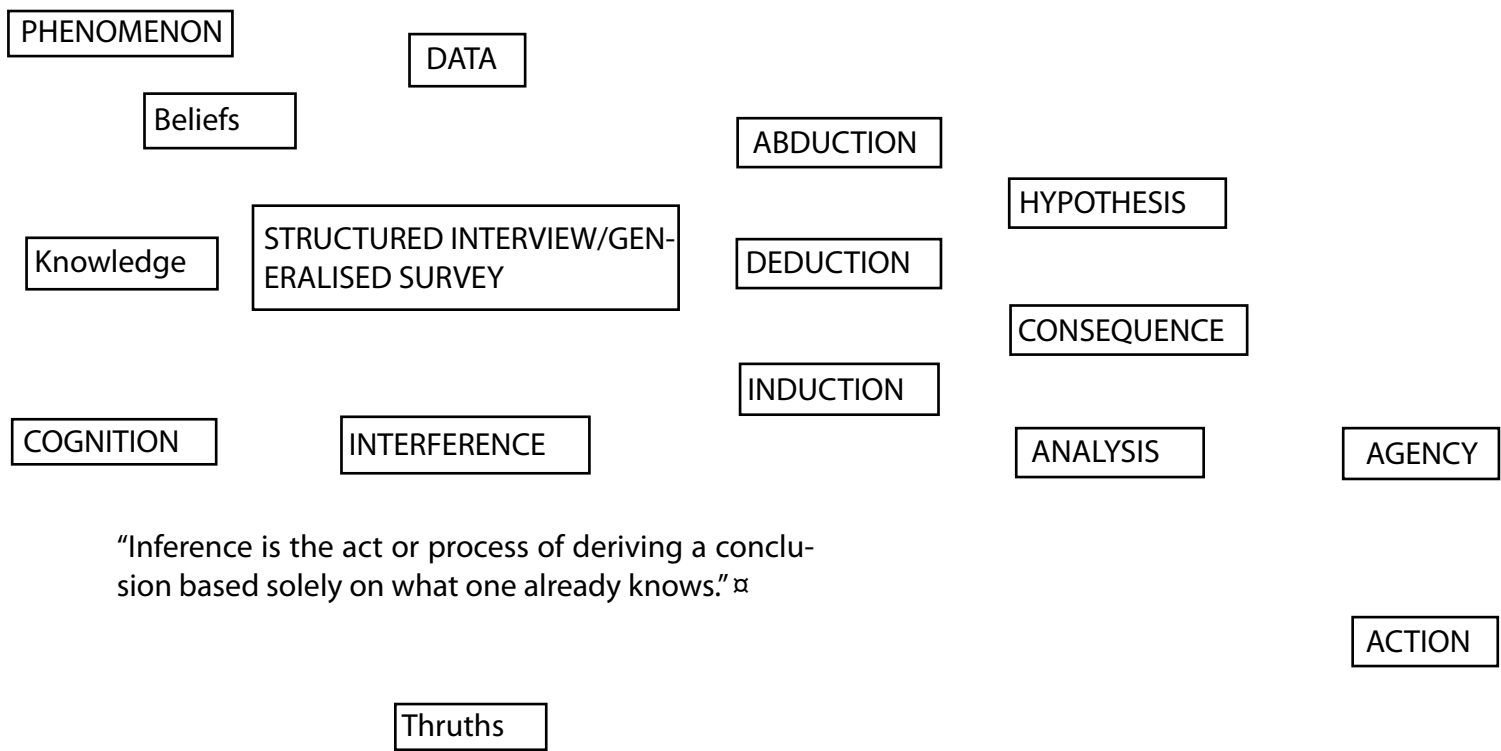
2

It is clear that without a stringent ethos of inquiry, the hypothesis will stay a hypothesis, and lead nowhere. Of central concern is also that this does not become an exercise in asking questions for questions sake. Even when dealing with complex bodies of information and multiple characteristics, the objective of the inquiry must remain determinacy.

Its tempting to say that the methodology of Marx' survey, when applied less strictly, with restriction, yes, but still allowing for provisional understanding, and taking the expansive nature of fields of inquiry into account, could build something of a phenomenology. But this rather depends on what definition we would want of our object, for that too is a strategical concern. In Kant, phenomenon: the object as it appears is contrasted with the term noumenon: an epistemological concept, the object in a certain mode of cognition.

1

This is akin to the thinking that led to the workshop: objectification, not by any authoritarian definition, but understood and acted upon by a collective, intellectual and radical capacity, delineated and constructed with a collective, political understanding of the object at hand.



"Inference is the act or process of deriving a conclusion based solely on what one already knows."

What is your trade?
 # Does the shop in which you work belong to a capitalist or to a limited company/ State the names of the capitalist owners or directors of the company.
 # State the number of persons employed.
 # State their age and sex.
 # What is the youngest age at which children are taken off (boys or girls)?
 # State the number of overseers and other employees who are not rank and file hired workers.
 # Are their apprentices? How many?
 # Apart from the usual and regularly employed workers, are there others who come in at definite seasons?a
 # Does your employer' undertaking work exclusively or chiefly for local orders, or for the home market generally, or for export abroad?
 # Is the shop in a village, or in a town? State the locality.
 # If your shop is in the country, is there sufficient work in the factory for your existence or are you obliged to combine it with agricultural labor/
 # Do you work with your hands or with the help of machinery?
 # State details as to the division of labor in your factory.
 # Is stream used as motive power?
 # State the number of rooms in which the various branches of production are carried on. Describe the specialty in which you are engaged. Describe not only the technical side, but the muscular and nervous strain required, and its general effect on the health of the workers.
 # Describe the hygienic conditions in the workshops; the size of the rooms, space allotted to every worker, ventilation, temperature, plastering, lavatories, general cleanliness, noise of machinery, metallic dust, dampness, etc.
 # Is there any municipal or government supervision of hygienic conditions in the workshops?
 # Are there in your industry particular effluvia which are harmful for the health and produce specific diseases among the workers?
 # Is the shop overcrowded with machinery?
 # Are safety measures to prevent accidents applied to the engine, transmission and machinery?

Over these two pages, Marx' original 100 questions are spread out and mixed with questions about work formulated for the workshop setting in which the appropriated survey was used. The questions formulated for the workshop draw upon critiques not exclusively marxist. A number of concepts important to a range of critiques and philosophy went into the thought process of the workshop and the appropriated survey that was used for that particular event.

How many different managers are there at your workplace?
 # Do you know any 'managers' outside your profession?
 # Are you aware of the effects on your company, if any, by the US invasion of Afghanistan?
 # Do you personally know anyone who has recently been made unemployed?
 # Why did this happen?
 # What percentage of your weekly or monthly wage is spent on water?
 # What percentage of your weekly or monthly wage is spent on electricity?
 # What percentage of your weekly or monthly wage is spent on gas?
 # Are you aware of the effects on your company, if any, by the US/UK invasion of Iraq?
 # Describe wage increases during so-called prosperity periods.
 # Have you ever been on strike? Describe why?
 # If you produce commodities, compare the price of the commodities you manufacture with the price of your labor.
 # Have you experienced, on part of your self or others, forced redundancy because of the introduction of new technology?
 # Do you work in a new building?
 # Are you aware of what that building housed prior to your company?
 # Are you member of a union?
 # Were strikes in your trade ever supported by strikes of workers belonging to other trades?
 # Does it exist any alternatives of employee organization or association to unions in your profession?

If work takes place both night and day, what is the order of the shifts?
 # What is the usual lengthening of the working day in times of good trade?
 # Are the machines cleaned by workers specially hired for that purpose, or do the workers employed on these machines clean them free, during their working day?
 # What rules and fines exist for latecomers? When does the working day begin, when it is resumed after the dinner hour break?
 # How much time do you lose in coming to the workshop and returning home?
 # What agreements have you with your employer? Are you engaged by the day, week, month, etc.?
 # What conditions are laid down regarding dismissals or leaving employment?
 # In the event of a breach of agreement, what penalty can be inflicted on the employer, if he is the cause of the breach?
 # What penalty can be inflicted on the worker if he is the cause of the breach?
 # If there are apprentices, what are their conditions of contract?
 # Is your work permanent or casual?
 # Does work in your trade take place only at particular seasons, or is the work usually distributed more or less equally throughout the year? If you work only at definite seasons, how do you live in the intervals?
 # Are you paid time or piece rate?
 # If you are paid time rate, is it by the hour or by the day?
 # Do you receive additions to your wages for overtime? How much?
 # If you receive piece rates, how are they fixed? Of you are employed in industries in which the work done is measured by quantity or weight, as in the mines, don't your employers or their clerks resort to trickery, in order to swindle you out of part of your wages/
 # If you are paid piece rate, isn't the quality of the goods used as a pretext for wrongful deductions form your wages?
 # Whatever wages you get, whether piece or time rate, when is it paid to you; in other words, how long is the credit you give your employer before receiving payment for the work you have already carried out? Are you paid a week later, month, etc.?
 # Have you noticed that delay in the payment of your wages forces you often to resort to the pawnshops, paying rates of high interest there, and depriving yourself of things you need: or incurring debts with the shopkeepers, and becoming their victim because you are their debtor? Do you know of cases where workers have lost their wages owing to the ruin or bankruptcy of their employers?
 # Are wages paid direct by the employer, or by his agents ((contractors, etc.).)?

If wages are paid by contractors or other intermediaries, what are the conditions of your contract?
 # What is the amount of your money wages by the day week?
 # What are the wages of the women and children employed together with you in the same shop?
 # What was the highest daily wage last month in your shop?
 # What was the highest piece wage last month?
 # What were your own wages during the same time, and if you have a family, what were the wages of your wife and children?
 # Are wages paid entirely in money, or in some other form?
 # If you rent a lodging from your employer, on what conditions ? Does he not deduct the rent from your wages?
 # What are the prices of necessary commodities, for example:
 (a) Rent of your lodging, conditions of lease, number of rooms, persons living in them, repair, insurance, buying and repairing furniture, heating, lighting, water, etc.
 (b) Food — bread, meat, vegetables, potatoes, etc, dairy produce, eggs, fish, butter, vegetable, oil, lard, sugar, salt, groceries, coffee, chicory, beer, wine, etc., tobacco.
 (c) Clothing for parents and children, laundry, keeping clean, bath, soap, etc.
 (d) Various expenses, such as correspondence, loans, payments to pawnbroker, children's schooling and teaching a trade, newspapers, books, etc., contributions to friendly societies, strikes, unions, resistance associations, etc.
 (e) Expenses, if any necessitated by your duties.
 (f) Taxes.
 # Try and draw up a weekly and yearly budget of your income and expenditure for self and family.
 # Have you noticed, in your personal experience, a bigger rise in the price of immediate necessities, e.g., rent, food, etc., than in wages?
 # State the changes in wages which you know of.
 # Describe wage increases during so-called prosperity periods.
 # Describe any interruptions in employment caused by changes in fashions and partial and general crises. Describe your own involuntary rest periods.
 # Compare the price of the commodities you manufacture or the services you render with the price of your labor.
 # Quote any cases known to you of workers being driven out as a result of introduction of machinery or other improvements.
 # In connection with the development of machinery and the growth of the productivity of labor, has its intensity and duration increased or decreased?
 # Do you know of any cases of increases in wages as a result of improvements in production?
 # Have you ever known any rank and file workers who could retire from employment at the age of 50 and live on the money earned by them as wage workers.
 # How many years can a worker of average health be employed in your trade?

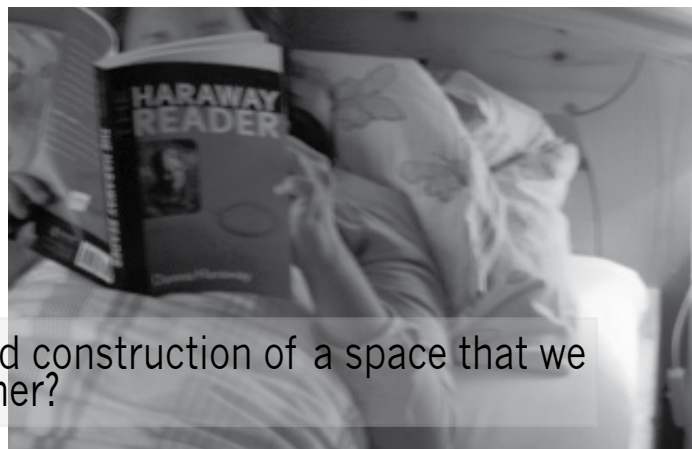
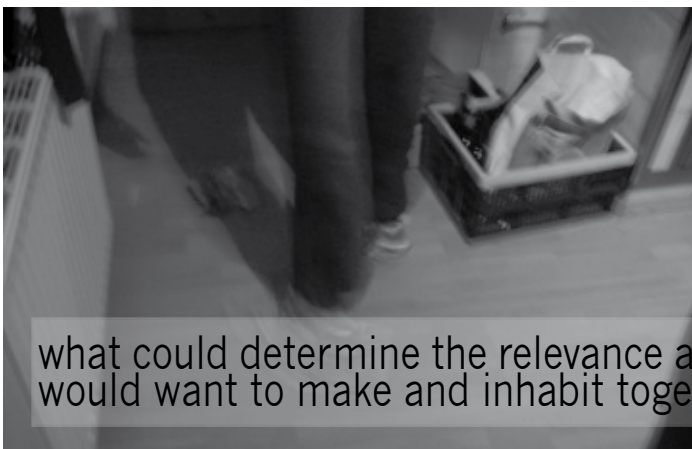
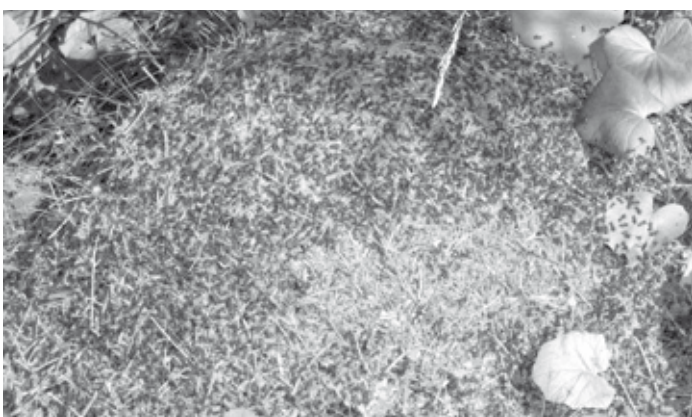
What do you do?
 # For how many hours of the week do you do you this?
 # Do you work hours unpaid?
 # Describe the ownership relations of your trade branch/business/company
 # Describe the average degree of education with regards to your fellow employees.
 # Describe your work over three average days
 # Name the 5 institutions/bodies/ phenomena/ exerting the most power over your life.
 # Is your company, to your knowledge, involved in activities that entail breaches of ethical codes of conduct or direct violations of human or animal rights abuse?
 If yes, which?
 # Is your company, to your knowledge, involved in unethical trade relationships?
 If yes, describe them.
 # Describe to which extent technology is part of your everyday working procedures?
 # Do your company have an 'extra building' for security reasons?
 # Are you and/or your family insured by a workplace scheme?
 # Are you employed long- term?
 # Are you aware of your business/ company using elongated employment by short term contract?
 # Are you aware of recent forced redundancies?
 # Describe the difference in pay between three company executives and yourself in chronological order starting with you.
 # Describe the difference in pay between you and three employees to which you are senior.
 # In the course of your working week, would you describe your eating hours as irregular?
 # Do you work at night?
 # Do your company employ an 'individual pay' policy?
 If yes, are you aware of the criteria for wage assessment?
 # Do your company employ interns? If yes, are you aware of their contractual agreements with regards to pay?
 # Are you paid at a weekly or a monthly rate?
 # Are you aware of the effects on your company, if any, by 9/11?
 # Are you in debt?

Mention the accidents which have taken place in your personal knowledge.
 # If you work in a mine, state the safety measures adopted by your employer to ensure ventilation and prevent explosions and other accidents.
 # If you work in a chemical factory, at an iron works, at a factory producing metal goods, or in any other industry involving specific dangers to health, describe the safety measures adopted by your employer.
 # What is your workshop lit up by (gas, oil, etc.)?
 # Are there sufficient safety appliances against fire?
 # Is the employer legally bound to compensate the worker or his family in case of accident?
 # If not, has he ever compensated those who suffered accidents while working for his enrichment?
 # Is first-aid organized in your workshop?
 # If you work at home, describe the conditions of your work room. Do you use only working tools or small machines? Do you have recourse to the help of your children or other persons (adult or children, male or female)? Do you work for private clients, or for an employer? Do you deal with him direct or through an agent?
 # State the number of hours you work daily, and the number of working days during the week.
 # State the number of holidays in the course of a year.
 # What breaks are there during the working day?
 # Do you take meals at definite intervals, or irregularly? Do you eat in the workshop or outside?
 # Does work go on during meal times?
 # If steam is used, when is it started and when stopped?
 # Does work go on at night?
 # State the number of hours of work of children and young people under 16.
 # Are there shifts if children and young people replacing each other alternately during working hours?
 # Has the government or municipality applied the laws regulating child labor? Do the employers submit to these laws?
 # Do schools exist for children and young people employed in your trade? If they exist, in what hours do the lessons take place? Who manages the schools? What is taught in them?

Do any resistance associations exist in your trade and how are they led? Send us their rules and regulations.
 # How many strikes have taken place in your trade that you are aware of?
 # How long did these strikes last?
 # Were they general or partial strikes?
 # Were they for the object of increasing wages, or were they organized to resist a reduction of wages, or connected with the length of the working day, or prompted by other motives?
 # What were their results?
 # Tell us of the activity of the courts of arbitration.
 # Were strikes in your trade ever supported by strikes of workers belonging to other trades?
 # Describe the rules and fines laid down by your employer for the management of his hired workers.
 # Have there ever existed associations among the employers with the object of imposing a reduction of wages, a longer working day, of hindering strikes and generally imposing their own wishes?
 # Do you know of cases when the government made unfair use of the armed forces, to place them at the disposal of the employers against their wage workers?
 # Are you aware of any cases when the government intervened to protect the workers from the extortions of the employers and their illegal associations?
 # Does the government strive to secure the observance of the existing factory laws against the interests of the employers? Do its inspectors do their duty?
 # Are there in your workshop or trade any friendly societies to provide for accidents, sickness, death, temporary incapacity, old age, etc.? Send us their rules and regulations.

Is membership of these societies voluntary or compulsory? Are their funds exclusively controlled by the workers?
 # If the contributions are compulsory, and are under the employers' control, are they deducted from wages? Do the employers pay interest for this deduction? Do they return the amounts deducted to the worker when he leaves employment or is dismissed? Do you know of any cases when the workers have benefitted from the so-called pensions schemes, which are controlled by the employers, but the initial capital of which is deducted beforehand from the workers' wages?
 # Are there cooperative guilds in your trade? How are they controlled? Do they hire workers for wages in the same ways as the capitalists? Send us their rules and regulations.
 # Are there any workshops in your trade in which payment is made to the workers partly in the form of wages and partly in the form of so-called profit sharing? Compare the sums received by these workers and the sums received by other workers who don't take place in so-called profit sharing. State the obligations of the workers living under this system. may they go on strike, etc. or are they only permitted to be devoted servants of their employers?
 # What are the general physical, intellectual and moral conditions of life of the working men and women employed in your trade?
 # General remarks.

If yes, are these alternatives present at your place of work?
 # Have you experienced, on part of your self or others, arrest at any workplace?
 # Describe the reaction by other employees and/or employers.
 # Do you feel empowered to carry out your work in compliance with your personal ethical and/or political convictions?
 # Do you feel expendable?
 # Describe your pensions scheme.
 # What are the general physical, intellectual and moral conditions of life of the working men and women employed in your trade?
 # Describe how creativity is encouraged or discouraged in your position?
 # Have you experienced, on part of your self or others, payment bonus in relation to having submitted a good idea?
 # General ...



COLOPHON

Edited by Manuela Zechner

With contributions by: Anja Kanngieser, Grim Svingen, Rozalinda Borcila, Valie Djordjevic, BLW, Neil Cummings, Manuela Zechner, Everybodies, Critical Practice, Paz Rojo

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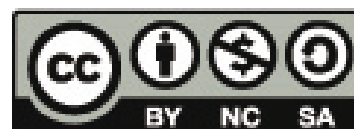
playback, playforward refers to the general title or rubric for a series of participatory workshops and discussions on respeaking, starting from BLW work (see texts by BLW and Rozalinda Borcila in this publication). Some of these happen with students, others in more informal learning situations. *play back, play forward* was also the title of a workshop facilitated by Rozalinda Borcila, Anja Kanngieser and Manuela Zechner at *summit* (see text on *Negotiating speech and organizational practices*) in Berlin 2007.

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